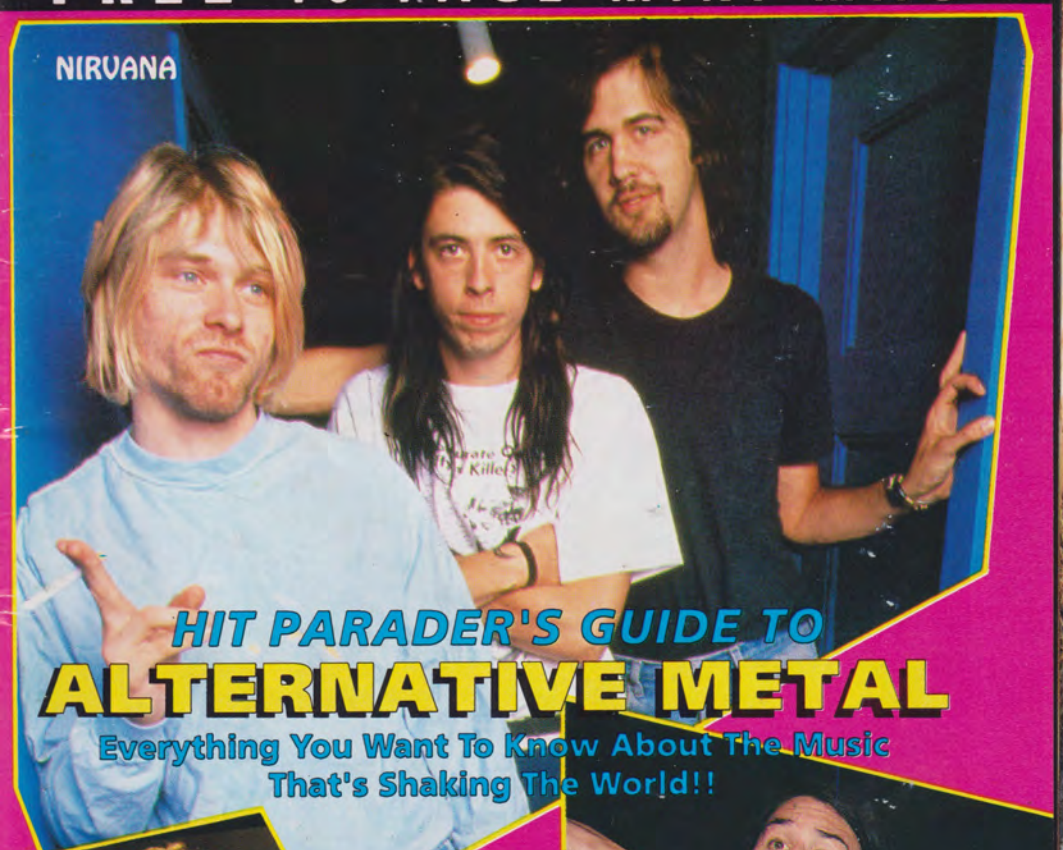
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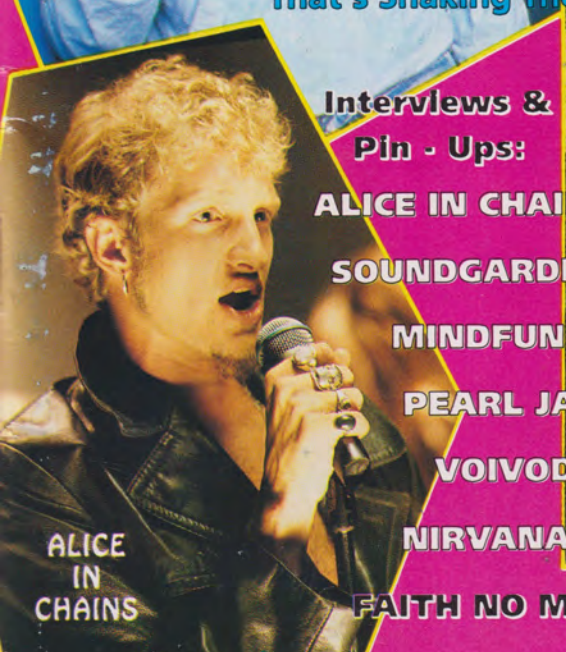
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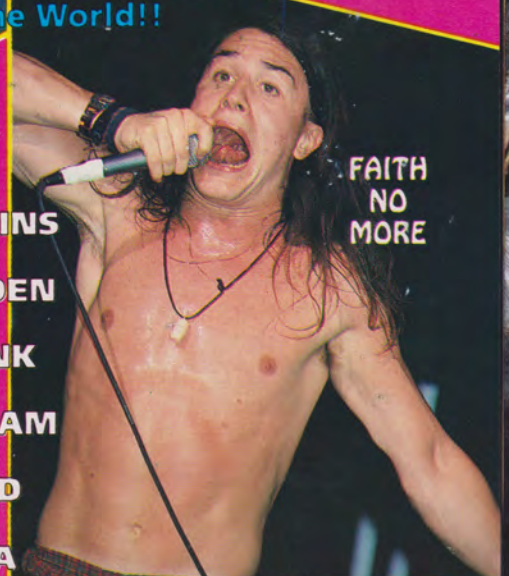
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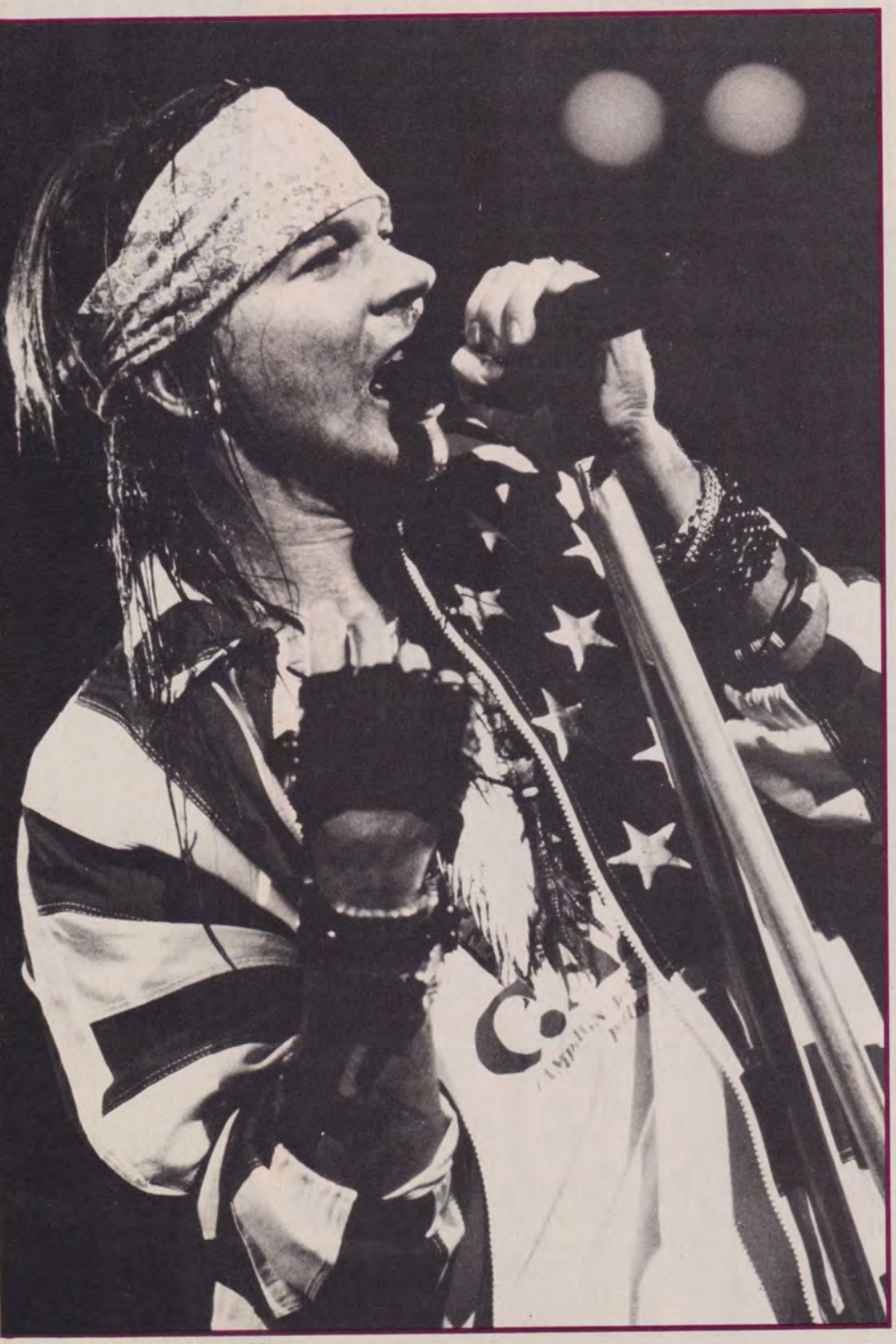
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WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

A few nights ago I went to see Queensryche/Warrior Soul. I've been to a lot of concerts and it seems to me that while the shows get better, the crowds get worse! I don't expect to stand in front and not get pushed around a bit, but things are getting out of hand! Right in front of us, the crowd shifted and pushed a girl into a guy and he beat the crap out of her! Two of my friends were maced by some idiot; through the night he got about 40 people! It took a long time for Reno to allow metal bands to play there and if people keep acting like fools there won't be any more concerts for them to go to either!

Linda Hundeford
Incline Village, NV



I'm writing in response to a letter I read from John Matthews from Youngstown, Ohio in your January issue. He talks about Vince Neil giving Axl Rose a long overdue ass-kicking. Well John, rock and roll isn't about fighting, it's about great music and great talent. There's enough violence in the world and we don't need to have rock bands messing each other up. What would be kick ass is for the feud to be over and for both bands to play together on the same bill. As for you, if you would like to see a fight, come to Columbus so I can give you a long overdue ass-kicking. Maybe that's what you need to grow up.

Dangerous Danny D.
Columbus, OH

Axl Rose: Saint or sinner?

Guns N' Roses kick butt! They rule! *Patience* touches the deepest part of me. I can't keep still when I hear *Welcome To The Jungle*, *Sweet Child O' Mine* or *Mr. Brownstone*. Also I'd like to say to Axl, you have a great voice. Of course the band does their part to make every song the absolute BEST!!! I just hope you're still rockin' after **Use Your Illusion**. I'd really LOVE to meet you guys. I can't get backstage passes, though. I can't go to a concert, you see. But if I make it to Hollywood, because that's my dream, maybe I'll meet ya! Oh, and Slash, WHAT IS YOUR LAST NAME? I wish Izzy had come out of his shell and said a few words to his fans and appeared in the videos; I really wanted to know who he was. A devoted fan to G N'R and pissed about the Izzy situation,

Beckie Rennells
Landor, NY



rock, we have followed all the possibilities—radio, TV, conversations. Our biggest idols are the masters of the 70's: The Doors, Jimi Hendrix, Janis Joplin, Led Zeppelin, ZZ Top, The Who, Pink Floyd, T Rex, Uriah Heep, Animals, Free, The Kinks, etc. We like so much heavy metal, as well—Black Sabbath, Ronnie James Dio, Ozzy Osbourne, Ted Nugent, Motley Crue, AC/DC, UFO, Slade, Iron Maiden, Quiet Riot, Kiss, Saxon, Judas Priest, The Cult, Metallica, Anthrax, Megadeth, Slayer, Motorhead, Tesla, Rory Gallagher, Gary Moore, etc. In our case it's very impor

C.C. DeVille: Can he sing?

I love the idea of C.C. DeVille singing! I heard his beautiful voice on **Arsenio Hall** last December and I'd love to hear more. I know he could be great with ballads. But may I suggest that he takes a few voice lessons first, because I've also noticed that he has a tendency to strain his voice in faster songs (example *Ride The Wind*), which hurts the vocal chords and doesn't sound good. All in all, if he makes a solo album, I guarantee I'd reserve myself a copy at the local record store two months in advance. I always thought he was better than Steve Vai.

Julia M. K. (DeVille—I wish!)
Beachwood, NJ

P.S. May I suggest, as a title, **Insanity**? No offense.

We are two brothers from Albania. For the first time we got a **Hit Parader** from an Englishman. We appreciated your genuine magazine and decided to write you a letter. Here, there are people (young people) that listen to music, especially hard and heavy metal. But we lack information. Being that me and my brother are eager to expand our knowledge about

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AND GHS

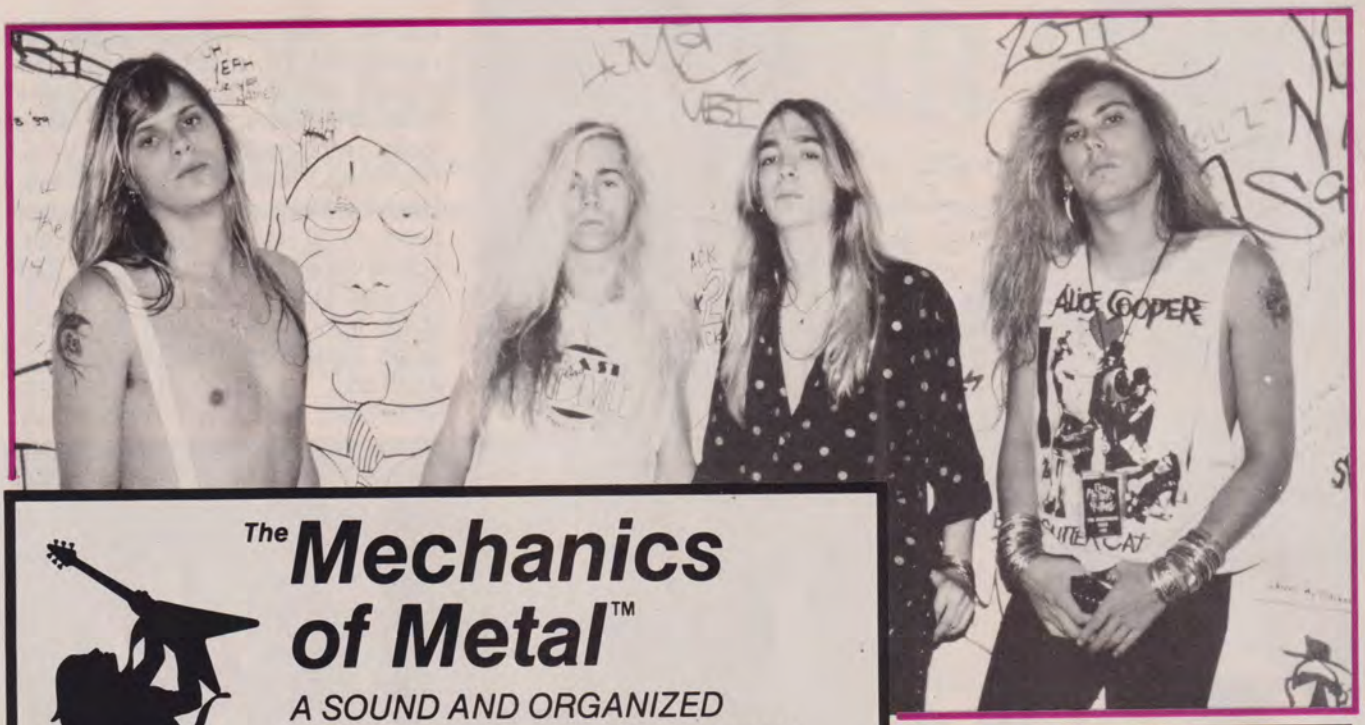


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Every Mother's Nightmare: They rule!

tant to get the echo of our call from the world. We are founding a rock association here in Albania. For us this enterprise has a particular significance. Rock means freedom, freedom that we miss for a long time. A fact: rock and roll has been forbidden here from 1945 to 1989. I know that my friends have been punished for listening to rock. Do you find this ridiculous? In your magazine we expand our heavy metal vision. For us it would be a great chance to have a **Hit Parader** with our names. We hope that our voice will be heard in the other side of the world.

Gency and Tony Mucollari
Tirana, Albania

Please put Every Mother's Nightmare in your magazine. They rule. Here are five good reasons so now you have to do a big interview with them next month, right?

1. They have *great* music!
2. They are original, creative and great musicians.
3. They are nice and take time for their fans.
4. They are an inspiration to me.
5. Mark, their bassist, is starving and needs money to buy food.

Thank you.

Terra Fuller
Thibodaux, LA

In Memory Of Eric Carr

I never knew him personally or even written him.
I found out a month ago that Eric was dying.
He was my favorite drummer of all time.
That the illness he had kept bottled, like words to a street mime.
But he is gone but never forgotten.
His body was weak and soft like cotton.
I don't want people to bring his good name down.
Before I found out what had happened, I was happy as a clown.
But when I found out I was torn apart.
And the words of sadness stuck in my heart.
I'm sitting here in school feeling real bad.
To me he was a brother, mother or even a dad.
All I can say is he didn't go far.
But take it from me, we'll miss you, Eric Carr.

Kiss Fans From Mesquite
Richie and Marquis Ivey

Listen guys, I love **Hit Parader**, but I really can't stand it when you say stuff like "Top Gunner Axl Rose" or "Top Skid Sebastian Bach" or whatever. It makes me sick. Get some metal knowledge before giving special credit to the vocalists. Even calling them "frontmen" is sort of unfair. All the members in the groups are equal, but the press doesn't seem to think so. Well, the fans do, as far as music is concerned. Who cares if the singer is good-looking and a misfit? The groups probably agree with this, INCLUDING the vocalists. So give some room to *all* the members of the bands you talk about next time you put them in your mag. Aside from that, keep kickin' ass!

Heavy Metal's first daughter
Brazil

When I first heard Faster Pussycat, I immediately dismissed them as Poison imitators with nothing to say. Boy, was I wrong. In *House Of Pain*, Taime Downe captured in four minutes what I have felt for a lifetime. I thought I was the only one who understood what the mental pain was about. I was about the same age when my father left. The years went by without a single birthday card, letter or phone call. By the time I spoke to him again, I was well into my teens and bitter. Over the next decade I saw him four or five times; each time we tolerated each other without saying what was on our mind. As I got older, I got wiser. I decided to tell my dad that I forgave him for all the years of neglect and rejection. Unfortunately I never got the chance. He died suddenly just before Christmas. His second grandson was just a few days old and he never saw him. My hesitation cost him a last moment of happiness. Today I am a father of two with a beautiful wife and a mortgage. I have managed to grow from a smart-mouthed, brawling, drinking, pot-smoking punk into a somewhat respectable adult. Gone are the days when I sought to overcome my father's rejection by trying to be accepted by everyone. Taime, I don't know if your father is still alive. If he is, don't make the same mistake; it's never too late to heal old wounds. If anyone reading this is in the same position, try to forgive. Death is final. Thank you, Taime, for giving me the courage to finally let my true feelings be revealed. You have found a loyal fan.

Michael L. Cohen
Lawrenceville, GA

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THE INFORMATION CENTER

It looks as if Bon Jovi will, in fact, be recording a new album for release by summer. After months of speculations concerning the band's future, Jon Bon Jovi recently revealed that he and guitarist Richie Sambora have been busy writing new songs together since last November. In fact, one of those tunes, *Bed of Roses*, was performed by the band at a year-end show in New Jersey. Perhaps we're reading too much into this, but it did appear ironic that during that show, Jon performed a number of his solo hits, while Richie didn't even acknowledge the existence of his solo LP, **Stranger In This Town**.

* * * * * * * *

Where have all the headbangin' heroes of yesteryear gone? It seems strange that such acts as Judas Priest, Iron Maiden and even AC/DC have been laying very low in recent months. In fact, those close to the scene report that it appears unlikely that any of those groups will have any new product out in 1992. Some industry pundits are saying it's because they want to avoid the tough economic times — others are whispering it's because they've lost some of their pedal-to-the-metal intensity.

* * * * * * * *

Ozzy Osbourne is thrilled to be back on the road following his six week "break" from his **Theatre Of Madness** tour. You'll recall that the Oz broke his foot last November, causing his highly successful tour to come to a grinding halt. "I was broken hearted and broken footed that I had to let my fans down," Osbourne said. "I couldn't wait to get back out there and kick some ass." Ozzy has already made up the ten concerts he missed due to his injury, and plans on staying on the road right through the summer.

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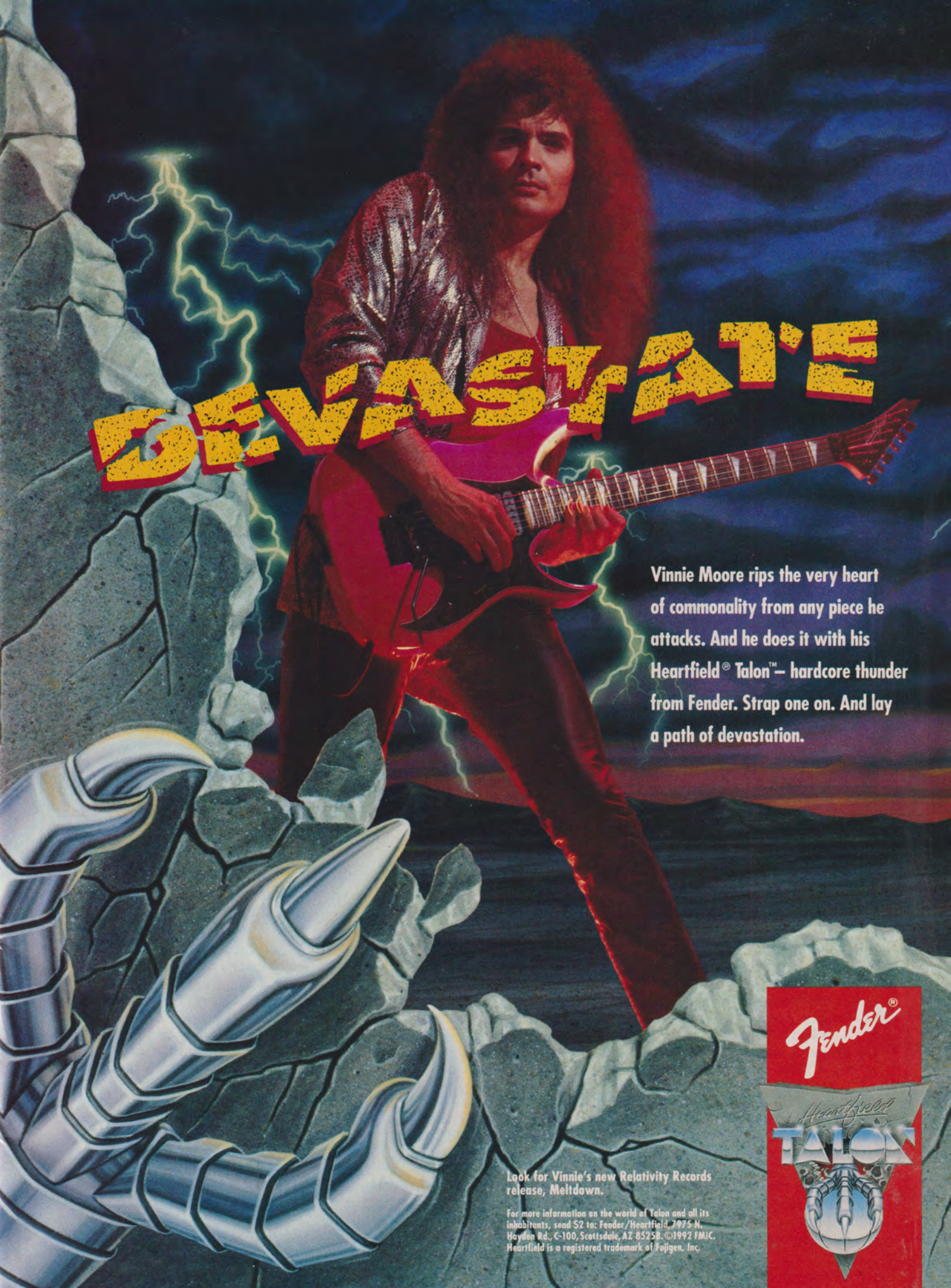
Skid Row's Sebastian Bach, always a guy to find time for a good time, reports that he's having the time of his life on the road. "We don't have as many of the little girls at our shows this time," he said. "But the ones that are there always seem to make it backstage. That's fine with me." Sebastian also says he can't wait for the Skid's show to hit exotic ports of call like Thailand, 'cause that's where he knows "the women are really wild."

* * * * * * * *

TIDBITS AND ASIDES: Is Warrant trying to write more "serious" songs for their next album?... Is Metallica recording their shows for a possible live album?... Are Motley Crue preparing their most ambitions album ever?

JON BON JOVI





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ROOTS

BY JENNIFER FUSCO

Each issue, Hit Parader journeys back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is Mr. Big's Eric Martin.

The last time we tried to con Eric Martin into doing an interview, he claimed that Mr. Big bandmate Billy Sheehan was the better man for the job, since he's the expert storyteller of the group. But ask Eric about his roots, and he'll talk your ear off!

"Where shall I begin?" the raspy vocalist ponders. "Well, I was born a poor, black child... (laughs) I was conceived in Queens, New York. My dad was in the army and we just went everywhere - Southeast Asia, Germany, Italy. I went to elementary and junior high school there. I felt like I went through the eighth grade about ten times 'cause when you're in Europe and you go to school and you go back to America they go 'O.K. You're in the eighth grade now.' But it's like 'No! I've already done the eighth grade.' I sound like an over achiever!"

Oh, but he is, at least where music's concerned. From the time he could hold a pair of drumsticks in his hands, Eric's dad taught him how to play. "He was a drummer for some popular '40s swing band. I also got my comedic attitude from my dad. He's a professional lampshade-on-your-head kind of guy. He's like Frank Sinatra, Sammy Davis, Jr., Tony Bennett and Jerry Lewis all rolled into one," he admits. "My mom was in choirs and glee clubs. We're like the Von Trapp family from The Sound of Music. We're all pretty musically oriented."

It sounds like life was just perfect in the Martin household, but you can't judge a book by it's cover. There's more to this story. Eric's parents split up when he was young, and it took its toll on Eric. Yet out of those bad times came something good. "Maybe music was like an escape for me back then," he recalls. "We had an old broken down piano in our garage and when my mother and father were fighting or things were just getting weird in the house, I'd go 'Forget this!' and storm out into the garage. So I taught myself how to play piano. It was like soothing the savage beast."

But that didn't last too long. Although Eric found solace in music, he also found life on the wild side to be equally as pleasurable. Perhaps he was trying to get attention, or perhaps he was going through that normal rebellious stage. Whatever it was, it landed Eric in juvenile hall. "Yeah. I used to be a little shit. I was a trouble maker, but I was more like a professional accessory to the crime. I was the lookout guy," explains Eric. "There was this one time that me and my friends went to break into a house and all we did was drink this guy's liquor out of his bar. When everybody heard the cops come, they left, but I was too drunk to run! So I took the rap for that and I went to juvenile hall for a month. After that I was like 'criminal life is not for me.'"

Music was more Eric's forte. He was much better at it and he'd had a lot more experience. He was barely in his teens when he first began performing at clubs in Italy. It was there that his tastes changed from bubble gum pop music to the mature, soulful sounds of R & B. It wasn't until he returned to the states, that Eric discovered rock and roll. "As soon as I came to California it was like boom - Led Zeppelin, Grand Funk," he says. "But I also had this strong Wilson Pickett, Marvin Gaye, Sam Cooke background." Eric's first record deal found him back into the Top 40 scene, with the Eric Martin Band's **Sucker For A Pretty Face** album. With lots of airplay and national exposure on Dick Clark's *American Bandstand*, it looked like this would be the break Eric dreamed of, yet **Sucker** didn't sell as well as he'd hoped. He then recorded two solo efforts that brought him back to his R & B roots, and those too, although critically acclaimed, never made it on the charts.

Eric blames a lot of that on the fact that he didn't devote much time to writing back then, a skill even he admits needed perfecting. "I used to sing songs out of a nursery rhyme book," Eric recalls with a bit of embarrassment. "I'd just kind of make up my own music to the words of this Mother Goose book. I wouldn't really consider that writing a song. I consider that ripping something off! (laughs) Can you picture it? Mother Goose sues Eric Martin!

"The first song I ever wrote was real goofy. I remember it was called 'Smile.' At the time, I was in the tenth grade and I thought 'Yeah, this is gonna be a big one.' It was like 'You smile when you're happy. You smile when you're sad. You smile when you're a father and your son calls you 'Dad.' It was so dumb!"

Obviously, Eric's songwriting has greatly improved. In fact, he and his Mr. Big cohorts, Sheehan, Pat Torppey and Paul Gilbert, have a hit on their hands with Eric's Beatles-influenced composition, "To Be With You." For Eric, it's been a long time coming. "I used to make jokes in the paper and say I was on the Golden Gate Bridge ready to jump off, but I would never go to that extreme. That's kind of ridiculous," he says. "I could have quit a long time ago, I could have said 'Forget this. I'm not making it.' But I did hang in there and people do remember me. They remember that I didn't go down for the ten count.

"'To Be With You' is definitely doing good. But even if I don't make it now, even if it falls to the wayside tomorrow, I know it's not the end of the line."



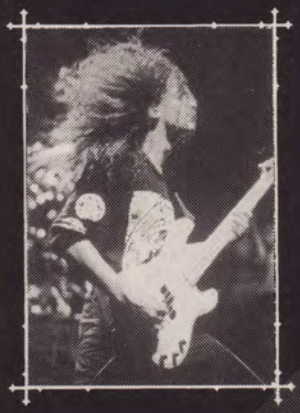
Eric Martin: "I sound like an over achiever."

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HIGH STYLIN'

BY JODI SUMMERS

Rock stars are so rebellious, it's difficult to believe that they ever listened to anyone. But as it turns out, the vast majority of them did listen to their moms and dads, at least at some point in their lives. Some interesting bits of wisdom emerged when we asked the rock community: What's the best advice your parents ever gave you?

This advice came from a funny situation. I wouldn't eat mushroom soup. So, one day my dad said, "Well, this is my soup du jour." It sounded like some kind of fancy French soup, so I ate it. It was mushroom soup, and I didn't know. He said, "Because you don't know the name of it, you liked it. You gave it a chance. If you ate it and you didn't like it then you didn't like it because it tasted bad, not because of what it was." And that's where the advice comes in. You have to be open minded. Generally, you like what you like and what you don't like you don't pay any attention to it.

Bret Michaels, Poison

Be yourself. **Steve Harris, Iron Maiden**

The best advice my mom ever gave me was from a biblical scripture, that I still very much believe. My mother is a Jehovah's Witness, and she said "Bad association spoils useful habits."

Dave Mustaine, Megadeth

Whatever you want to be, be the best.

Rudy Sarzo, Sun King

My dad's got a hella positive attitude and tells me that if you're not happy doing something then get out of there! You've got to feel right. That's where your confidence comes from.

James Hetfield, Metallica

The coolest things about my parents, is they encouraged me to do what I wanted to do. When I used to play football, my folks were like "Go for it." They encouraged me to be the best I could be at it. When I started playing guitar, they backed me 100 percent. They even let me have band practice at my house.

Zakk Wylde, Ozzy Osbourne

Patience, grasshopper.

Eric Martin, Mr. Big

The older I get, more of the things they said made sense. Things like "Lunch meat has too many nitrates so don't eat it."

Tom Keifer, Cinderella

My dad gave me this advice one time that I relate to everything. It had to do with these big kids giving me a thrashing one day at the bus stop. They were 12 and I was like 6, and my dad said, "If you ever have a problem like that again and you see a stick, just pick up the stick and hit them with it." I apply that to everything I do. If I see something that's going to be a challenge, I pick up that big stick and use it on it. Like every night I go out and I've got the challenge of putting on a great show, so I'm going to take my big stick out with me.

Rachel Bolan, Skid Row

My parents were always very supportive of what I wanted to do, and when I was going for the punk rock thing in the late '70s, my father helped me dye my hair. He was really into us expressing ourselves creatively.

Ian Astbury, The Cult

Better than advice, there was something that my mother said to me, that her mother told her that always stuck with me. And that was, "And this, too, shall pass." That one phrase puts everything into perspective. What I learned with that is don't take everything too seriously.

Steve Vai

If you don't have anything nice to say, don't say it at all.

Jani Lane, Warrant

Life is great, you can get anything out of life, but you have to put in what you want out. That's my philosophy for the day.

Vince Neil, Motley Crue

In between sports seasons we partied in Montana. That's what you did because there was nothing else to do. I remember coming into the kitchen in the morning and my dad saying, "Next time bring that beer in from your car and put it in the fridge." I was totally scared because there was like three beers in my car. Later on that day, he said something to the effect of, "I don't care if you drink just as long as you keep it under control. You do anything while you're under the influence and you're responsible for it. Don't expect me to get you out of jail." The other advice was, "Don't do it all the time. If you do it a couple of weekends in a row, don't do it a couple of weekends in a row." That advice always stuck with me. I've always been a little bit of this control freak; if I was drinking coffee a couple of weeks in a row, I'd take a couple of weeks off.

Jeff Ament, Pearl Jam

Well, most kids used to stick a dime to make a phone call in their penny loafers. My parents gave me 64 dollars bail. I still carry it.

David Lee Roth

Right around the beginning of high school when I was first exposed to drugs and drinking and stuff like that, my parents said, "We're not going to tell you what to do. If you're going to try it, try it, but let us know about it." I thought it was really cool that they were open with me about it and that affected me. I don't drink or do drugs at all.

Scott Ian, Anthrax

All they did was show me how to live and be a good person. Not to lie and not to cheat and always do what you're going to say you're going to do.

Richie Sambora, Bon Jovi



Metallica's James Hetfield: "You've got to feel right."

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Photo: William Hames

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CAUGHT IN THE ACT

BY TED PARKER

When she's on stage, anyone with eyes can see that Lita Ford enjoys being a woman. She gets a kick out of putting on low cut tops with frilly lace, and pants with the rear cut out of them. She likes playing with the emotions of the guys who line up in front of the stage drooling over every movement made by metal's reigning queen. She knows that rock and roll is a sexist business, but her biggest kick is turning the tables on those who've made women the victims all these years. Make no mistake about it; Lita Ford ain't no victim!

"I've always said that when I'm on stage, I'm in control," she said in her tiny dressing room. "Maybe it's the only time in my life when I am in total control, and I like it. I do get off on the looks I get from the guys. But more than anything else, I get off on plugging in my guitar and kicking some ass!"

Certainly Lita has been kicking plenty of butts as she's toured the country in support of her latest LP, **Dangerous Curves**. This time, however, she can see the reaction on every face in the place. She's playing clubs and loving it, steaming up those small places with her frenzied solos, burning riffs and killer songs. It hasn't been the easiest tour for Lita logistically - with the need to often cover hundreds of miles a night between shows- but once she's gotten to where she's supposed to be, lovely Lita's been taking no prisoners.

"It's been a tough tour because of the travel," she said. "There's been a lot of long bus rides, and a lot of sleepless nights. I've had to miss a couple of shows because I haven't felt that well because of not getting enough rest. But I've gone through this before. The high you get on stage is worth the price you've got to pay."

Hitting the stage decked out in a black leather jacket, which contrasted dramatically to her bright yellow guitar, Ford and band (guitarist Joe Taylor, keyboardist David Ezrin, drummer Jimmy DeGrasso and bassist Tommy Carradonna) launched into a tight, seamless ninety minute set that mixed long-time Ford favorites like *Close My Eyes Forever* and *Back To The Cave* with new hits like *Touch Of Poison*. Each song was highlighted by both Lita's sexy stage gyrations and her amazingly adroit fretwork.

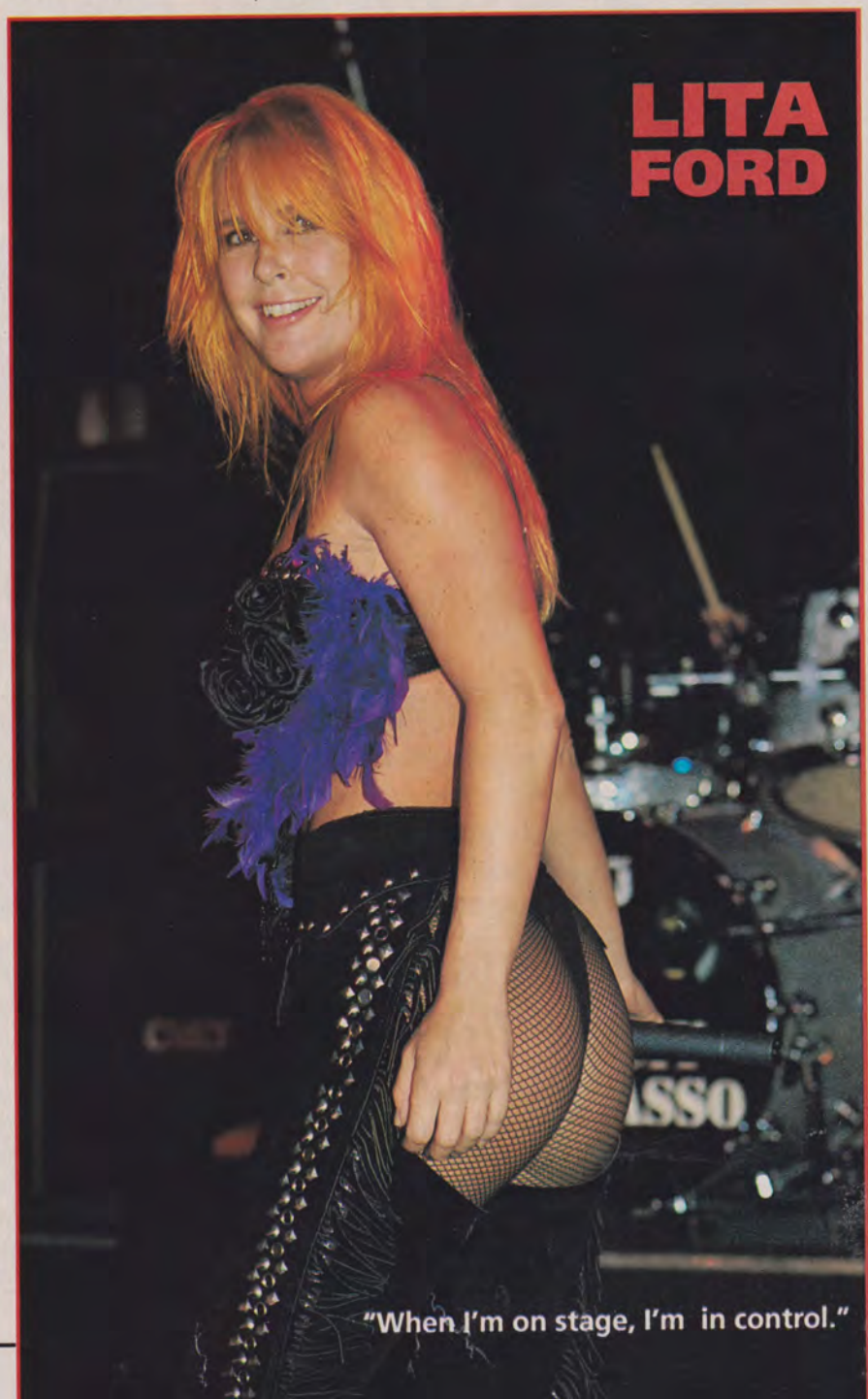
"I don't think I've ever gotten enough credit as a guitarist," she said. "I know I'm good. That's what I still get the biggest kick from. I enjoy singing, and I like writing and recording, but getting on stage with my guitar is still the ultimate for me."

While her guitar playing was unquestionably the evening's highlight, Ford's vocal delivery was a major surprise for all present. Having renounced alcohol, her voice possessed a strength and flexibility she had never shown on stage before. She obviously knew that she was sounding good, for she seemed to pour her heart and soul into every note she sang.

"My voice has been strong most of the time," she said. "But when I haven't felt well, it's suffered too. But it's hard to be on the road, especially in the winter, and not come down with a few little problems."

Backstage after the show, the normally lighthearted Lita seemed a little more reserved and private than usual. A spokesperson said that she once again wasn't feeling that well, her health having forced her to cancel an all-important visit to MTV earlier in the day. But just then Lita appeared, a big smile on her face, to meet and greet her fans.

"All I needed was a few minutes to get myself together," she said. "Hey, one of the reasons I wanted to play clubs this time was to hang out with the people after the show. I'm not gonna miss that chance."



"When I'm on stage, I'm in control."

PHOTO: ANTHONY STROPPA

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PICK HIT

BY ANDY SECHER

Seattle Rockers Burst Upon The Scene With Debut Disc.

Over the last five years, Seattle, Washington has emerged as the new capitol of American heavy metal. First came Queensryche with their soaring vocals and double guitar attack. Then came the grunge stylings of Soundgarden, Pearl Jam and Alice In Chains. Now the Seattle scene takes another stylistic twist, offering to the world a hard rockin', yet eminently commercial outfit called War Babies. Vocalist Brad Sinsel, guitarists Tommy McMullin and Guy Lacey, bassist Shawn Trotter and drummer Richard Stuverud find themselves in an interesting predicament due to their geographical birthplace. While they're thrilled to be in the new metal "hot spot", they'd rather disassociate themselves from the Seattle scene.

"Just because we come from Seattle doesn't necessarily mean that we're automatically part of that scene," Sinsel said. "There's a different attitude with most of those other bands. They've got a lot of anger, and the music they play reflects that. Our main goal is to make sure our fans have a great time when they come hear us play. We're not out to change the world- we just want to kick some ass and play some rock and roll."

War Babies' battle for recognition on the Seattle music circuit began back in 1989 when McMullin (who's the band's principle songwriter) put the band's first incarnation together. They jammed around for the better part of a year until they stumbled upon Sinsel, who had briefly tasted success a number of years earlier with TKO. With their lineup intact, the group set out to attract attention through their live gigs, developing a style and sound that one local scribe called a cross between AC/DC and Aerosmith. The band's live shows eventually came to the attention of a number of major label executives, one of whom (the same guy, actually, who had signed Alice In Chains) offered War Babies a recording deal.

"Most bands would have jumped at that chance," Sinsel said. "But we weren't in any hurry. First we took some money to make a demo, which we did for the song *Satellite*. That tune made it onto a sampler package that came out last year. Only then did we sign our deal. That's when the fun began. We started writing more songs, and one day Tommy showed up at rehearsal with none other than Kiss' Paul Stanley. That kind of blew us all away."

With Stanley's help the band wrote a number of tunes, including the album's kick-off track, *Hang Me Up*. But before you get the impression that War Babies needed the help, let's just say that the majority of their self-titled debut disc was self composed. In fact, the band was so confident about their talents that they were a little offended when it was suggested that they might want to consider working with an outside writer on a couple of tunes.

"I think Tommy took it the wrong way," Sinsel said. "But when he realized what the label was trying to do- make our record the best it could be, and then when he realized the person he could work with was Paul Stanley, he changed his tune in a hurry. I was never that big a Kiss fan, but Tom has idolized them all his life. I wrote a bit with Paul too, and I've got to tell you, he's a real down-to-earth guy who's only interested in writing the best songs he can."

With the release of their first LP, War Babies have quickly established themselves as one of the purest rock and roll outfits to have emerged from the Great Northwest in recent years. From the melodic power of *In The Wind*, to the full throttle energy of *Sea Of Madness*, War Babies seem intent on showing that a band can stay true to their own musical beliefs even when caught in a trend setting creative environment. War Babies believe they know the best way to rock.

"We've got a very classic approach to the music we play," Sinsel said. "We've grown up listening to rock, and playing it too. All our knowledge and all our skill has gone into making this the best record it can be. I know we're damn proud of it."



War Babies: "Our goal is to make sure our friends have a great time"

PHOTO: KAREN MASON

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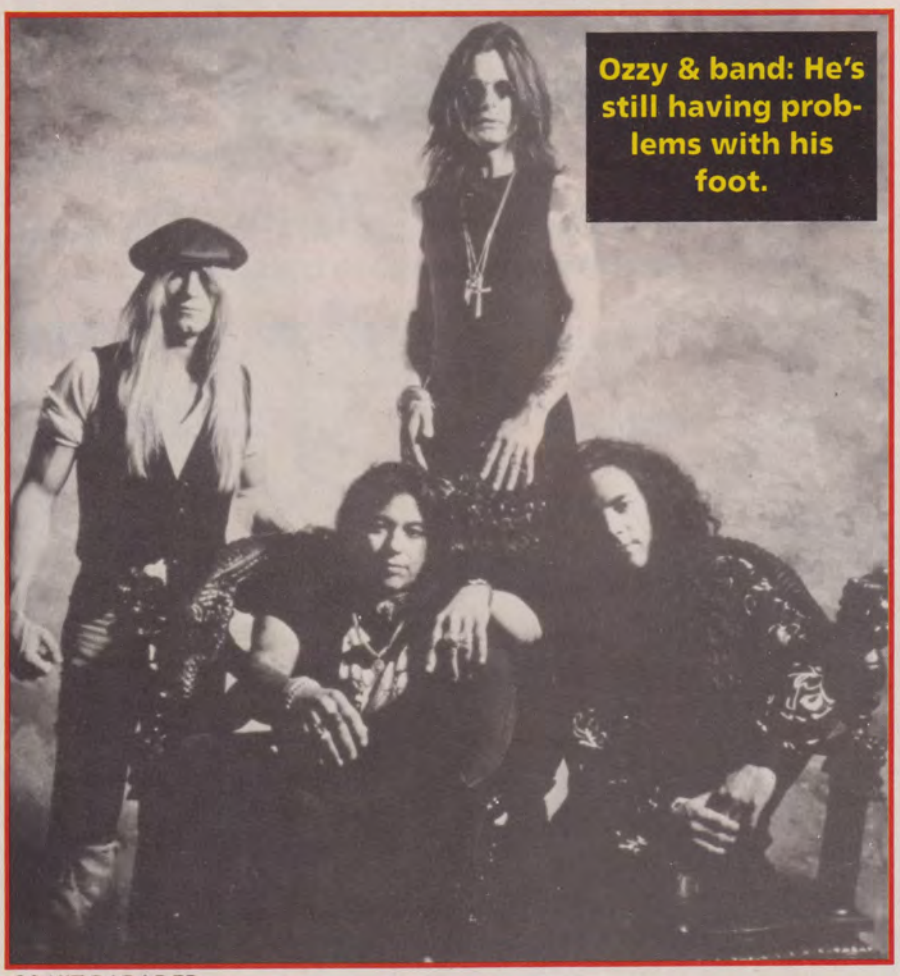
CANADIAN INQUIRIES WELCOME.

HEAVY METAL HAPPENINGS

The rumors continue to swirl around Poison. Soon after denying stories that bassist Bobby Dall had followed guitarist C.C. DeVille out of the platinum-coated outfit, talk started swirling through the rock world that the band was officially calling it kaput! But now, just as quickly, it seems as if some of the broken pieces have been put back together- well enough, at least, for the band (sans C.C.) to begin work on their next LP. How long this delicate true will last is anybody's guess.



Nirvana: How are they handling success?

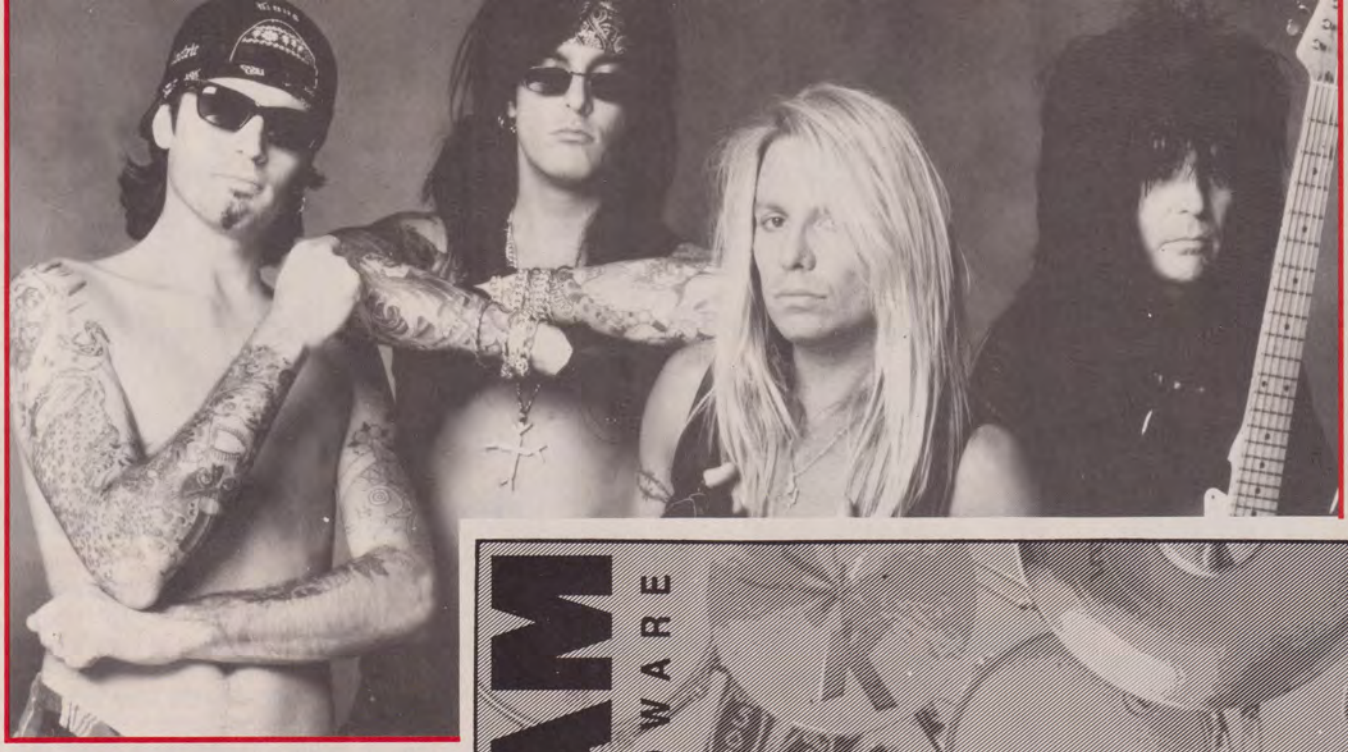


Ozzy & band: He's still having problems with his foot.

At the recent NAMN (National Association of Music Merchandisers) show in Los Angeles, a plethora of rock and roll celebrities made the round to meet and greet their fans. Among those present were the entirety of Kiss (including new drummer Eric Singer), Nikki Sixx, Tommy Lee, Slash, Kip Winger, Warren DeMartiini, Billy Sheehan, Jani Lane, Michael Schenker, Scott Rockenfeld and many other familiar faces. Fans, who paid $20 each to attend the convention, scurried about, talking to their idols and getting autographs.

Nirvana apparently aren't reacting that well to their recent encounter with stardom. The Seattle-based trio, who prior to the multi-platinum success of **Nevermind** had been little more than a local cult act, decided to stop doing interviews or photo sessions immediately after their album reached the Top 10 of the sales charts. It's not a snotty attitude, insists the band's handlers. It's more that they don't want to become overexposed. Hmmmm....

Motley Crue report they're happy as clams while they're locked up in the



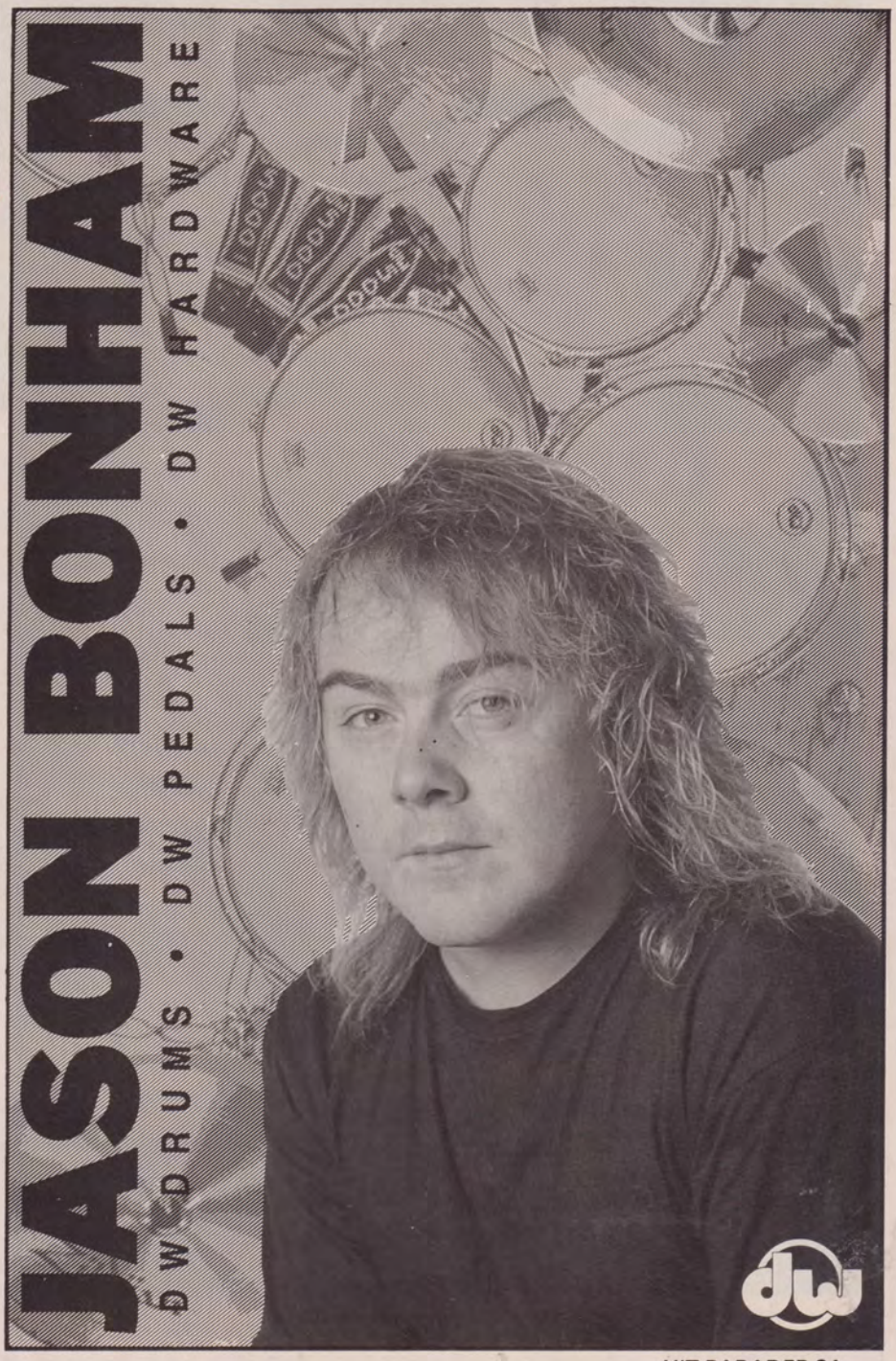
Motley Crue: Hard at work on a new album.

recording studio laying down tracks for their next album. Bassist Nikki Sixx says that the band is lean and mean- and the music reflects the "go for the throat" attitude the band has developed over the last few years. "It's a little different, in that we're taking more chances," Sixx said. "But it's real aggressive music- stuff that's really fun to play."

Oh that Axl Rose! What a gentleman. Supposedly right in the middle of a recent Guns show at Madison Square Garden, Axl came running off stage demanding to be handed a bucket. Once a trusty stage hand did just that, Axl dropped his drawers and proceeded to piss in the bucket. He then handed it back to the somewhat startled stage hand before dashing back on stage.

It's a tough time out there for every band on tour, but Skid Row seem to be holding their own quite nicely. After seeing their ticket sales kick off at a somewhat slow speed late last year, the group was relieved when sales picked up markedly early in 1992. "They're one of the best draws out there," a spokesperson said. "But this is their first major headlining tour. We're all very pleased with the way things have gone."

We're getting lots and lots of letters from fans wanting to know the





AEROSMITH: Keeping a low profile.

reasons for the latest delay in the release of Def Leppard's new album. The answer is that nobody seems to know! According to sources at the band's label, virtually finished tapes were handed over late last year, allowing the label to schedule the album's release for March. But then in January, word came down that the disc was to be removed from the release schedule. Of course, this isn't the first time the Leps have delayed an LP release for one reason or another... but now we all want to know when to expect the long overdue album.

Slaughter's Dana Strum can barely contain his enthusiasm for the band's new album, **The Wild Life**. While Dana has been known to get a little carried away at times on a number of subjects, the always entertaining bassist seems well justified to go a bit nuts about his band's latest effort. "Everything about this album is better than the last one," he said. "It's heavier and harder, but the



SLAUGHTER: Their new album is heavier and harder.

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ballads are better too."

Aerosmith are trying to keep as low a profile as possible as they finish putting together the material for their next LP. The Bad Boys From Boston are determined to make this next LP the best one of their illustrious career, and vocalist Steven Tyler and guitarist Joe Perry have been spending extra time sequestered away from the world writing some killer new tunes. Originally the band hoped to have some new product ready by late summer- but now a fall release seems more likely.

Good news on the Bon Jovi front. The boys got together late last year for a pair of charity concerts in their native New Jersey, and things went so well, than Jon Bon Jovi and Richie Sambora (who've recently been reported as feuding) immediately started writing more material for the next Bon Jovi album. The band did feature one new tune, *Bed Of Roses*, at the Jersey shows. "Jon calls the shots," Richie said with a sly grin. "If he's happy, we're all happy."

Kiss are carefully planning when to begin their next U.S. tour. Following the strong fan response given their latest L.P., **Revenge**, band leaders Gene Simmons and Paul Stanley are trying to decide whether it's better to hit the road right away- in the teeth of a national recession- or wait until the economy is stronger. Last time, the band waited perhaps too long to tour the U.S., and that's a mistake these rock veterans don't want to make again.



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KISS

BACK IN BLACK

Legendary Rockers Overcome Death Of Eric Carr To Release **Revenge.**

BY JODI SUMMERS

Kiss have been praised by one-and-all as metal's founding fathers. The benefits of their success have been staggering. Rock and roll has yielded Kiss co-founders Gene Simmons and Paul Stanley a plush $50 million lifestyle. But be advised, despite all their achievements, they are still down-to-earth guys. All the fame and glory hasn't gone to their heads; at least not yet.

"Everybody wants to leave a mark. I always saw myself as somebody capable of doing something different," notes Paul, "but I don't really see us as historical figures. If somebody sees us that way, it's great. I don't even think about it because I can't take it seriously."

Kiss, (current lineup consisting of bassist Simmons, guitarist Stanley, guitarist Bruce Kulick and new drummer Eric Singer) are about to embark on tour to support their latest album, **Revenge**. Yes, it's a great disc, definitely ranking high on the list of all-time Kiss albums. But perhaps what's most poignant about **Revenge** is the album's dedication. **Revenge** acknowledges the contributions of departed drummer Eric Carr.

With a band that's made a half-dozen lineup changes over their two-decade career, Eric's tenure with Kiss lasted eleven years, from 1980 until his life was taken by a brain hemorrhage on November 24, 1991.

"Eric lasted because he was in Kiss," commemorates Gene. "We always had the point of view of never giving up and always doing the best you can without whining or complaining, and that's how Eric was."

Eric's death and Kiss' new release puts the band's legendary accomplishments in perspective. Think of the years, the albums, the concerts and the makeup—the impact that Kiss has had on rock music is staggering.

For the record, **Revenge** is album 24 if you're on the North American continent. But, it's only album number 24 if you're

PHOTO: SHAUN CLARK



Paul Stanley: "I don't see us as historical figures."

PHOTO: ROSS HALFIN/LOZOWER

GENE SIMMONS



HIT PARADER

living in this part of the world. According to Gene, whose a whiz with facts and figures, "We've got a lot more albums if you're in Europe, because we've had some compilation records, some 'best of' solo records, and **Killers** which is a record of new material that never came out in America."

"If you go to Zambia, it's our first album," chuckles Paul.

"Quit bragging," offers Bruce. "Anyway, besides albums, there are hundreds of bootlegs."

"Incidentally," says Gene citing an opportunity, "if some kind of fan out there would like to send us a full set of Kiss bootlegs, I'd very much appreciate it. The Japanese brought out a fan club bulletin, a big thick 150 page thing, that lists every song we ever wrote and there are pages and pages of every single bootleg record that I've ever seen, really remarkable stuff, none of which I have, of course."

Think about how many people have listened to those albums and bootlegs. How many people have seen Kiss in concert over their nineteen years of touring. Imagine the range and expanse of the Kiss Army and how many people have been touched by Kiss' experience.

"It's interesting how some of the new groups are so into Kiss," confirms Bruce. "Take Skid Row. I remember the first promo picture I saw of Skid Row, there was a Kiss shirt on one of the guys. Every act that we take out on the road tells us about the influence Kiss has had on them. For some of these kids, the first concert that they saw was Kiss in make-up and they're not forgetting about it."

Kiss' motives for initially playing rock were not the music or the bright lights or the big bucks. Gene, of course, got into rock and roll for the pure and simple purpose of getting laid.

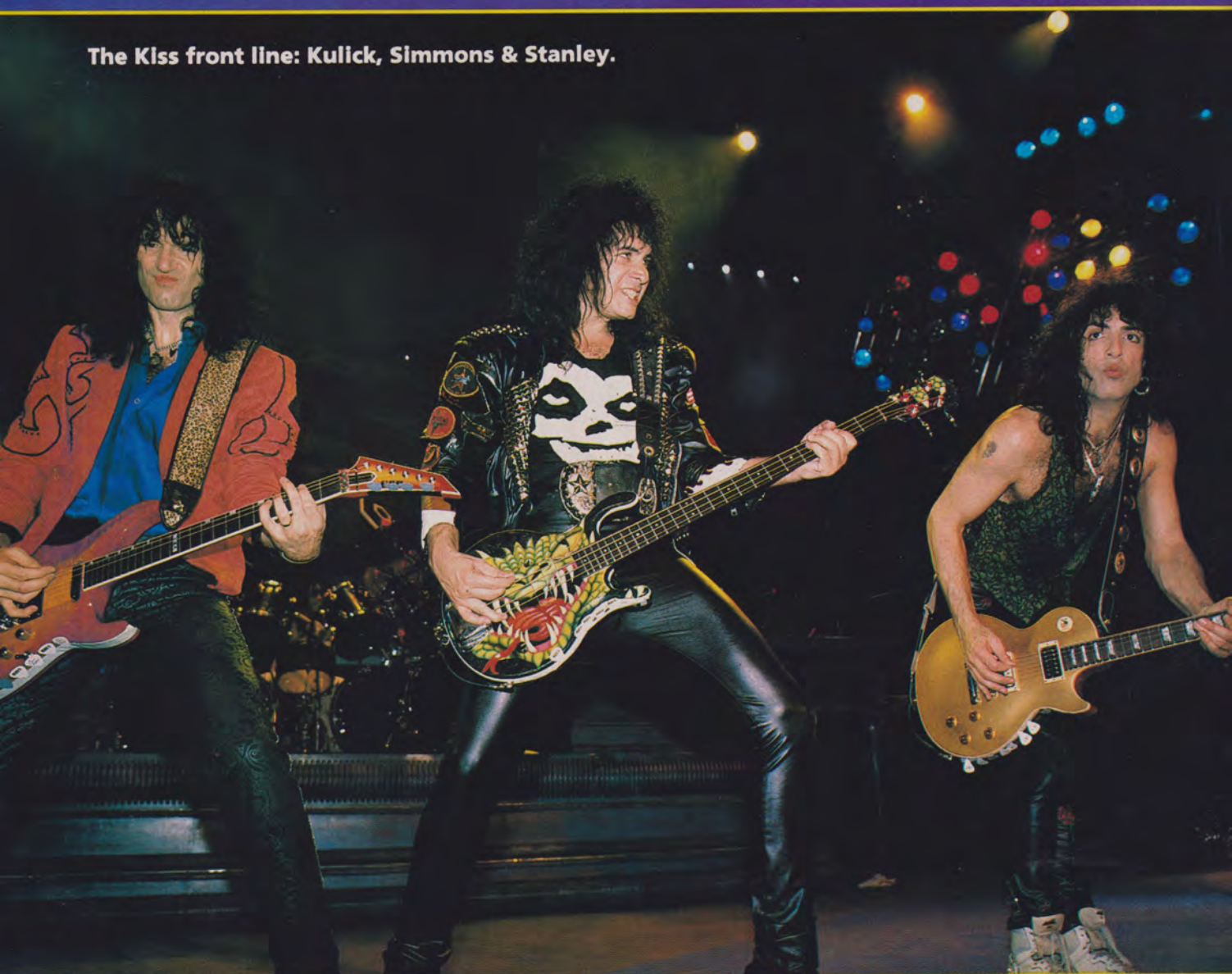
"Sex and music are the same thing," he states. "Any musician who tells you he's got some socially significant lyrics to pass on to the masses, well the truth as he sees it, is full of shit. The idea is to get laid, like all healthy young boys."

Three-thousand-fourhundred women and two children later, Gene is still enraptured with the rock and roll lifestyle. And recent events have put Kiss' power and glory into a clear view of their raison d'etre.

"After we did the **Hot In The Shade** tour we realized our own history and had a renewed sense of it," relates Paul. "When you go out on stage and do 23 songs and everybody knows every one of them, you understand. That turned the mirror on us so we could look at ourselves and say here's real history that's worth not only pursuing but taking a big step further."

PHOTO: NEIL ZLOZOWER

The Kiss front line: Kulick, Simmons & Stanley.



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	E				___
			A		___
				L	___

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ABOVE.....J	ENTRY.....A	MAJOR.....M
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BRET
MICHAELS
HIT PARADER

POISON

TROUBLE IN PARADISE

BY MORT GUISSE

William Shakespeare, the immortal Bard, once asked the question, "To be or not to be?" Bret Michaels, vocalist for the slightly less immortal Poison, finds himself asking a very similar question these days. As has been reported over and over again during the last six months, Poison has some major questions to answer regarding their continued existence. Is guitarist C.C. DeVille still in the band? If he's not, who's going to replace him? Has a feud now erupted between drummer Rikki Rockett and the remainder of the band? Did vocalist Bret Michaels alienate his bandmates by undertaking a solo tour (along with girlfriend Suzie Hatton) late last year? The questions are many- the answers have been few, so with that in mind we recently tracked down Michaels to try and get some answers about Poison's future plans.

Hit Parader: So much has been said about Poison's future over the last few months. What is really going on?
Bret Michaels: It's really hard to say at the moment. We hear that C.C. has given some papers to the record label saying that he's out of the band, but that's still news to us. I'm not saying that there haven't been some problems in the band, but I don't think they're something we can't overcome. At the present time our plans are to take some time off and just get our heads together. That might take a few months, it might take a year, who knows? But Poison will definitely continue on.

HP: In your heart of hearts, do you think C.C.'s decision to leave the band is final?
BM: I would hope not, but I don't know. C.C. is a guy who does what he wants, we've learned that the hard way at times over the years. He's not an easy guy to figure out. But even when we're yelling at one another at the top of our lungs- and that did happen- it was only because we cared so much about one another and about the band. I think C.C. knows that.

HP: Just for conversation's sake, let's say C.C. does leave. Where does Poison go from there?
BM: I guess we'd go look for a new guitarist, but I don't think it would be anyone famous. More than likely we'd want some young, hungry guy who has the same kind of outlook and determination we've always had. But I really hope it doesn't come to that.

HP: What about the stories that Rikki and Bobby were also a little pissed about the way things were going in the band?
BM: Once again, I think you've got a bunch of guys in Poison who really care a hell of a lot about the band. I don't think there were any real problems, but when certain things were going on late last year, I think their interests went in some other directions, but that's cool. Rikki has a clothing business he's really into, and Bobby's got some outside interests too. That's cool; that was when I put together my own band and hit the road.

HP: How did that solo tour go?
BM: It was a lot of fun. I got the chance to play some songs that I love, and play in some places that we haven't been able to play in Poison for the last few years. It really was fun.

HP: You talk about taking some time off now. What are you gonna do with that free time?
BM: I don't know. You've got to realize that Poison's been on the road for about six years straight. If we weren't touring we were either writing or recording. It's been pretty non-stop. That can burn anyone out. That's one of the reasons we recorded **Swallow This Live**. Releasing that gave us the chance to breathe. We had a new album out with some new songs, so that took the pressure off us for awhile while we got our heads straightened out. But one of the most important things I'm gonna do during this break is write some great songs. When Poison's ready to get back in the studio, we're gonna have the best songs we've ever had, you can count on that.

HP: How do you see Poison's music evolving over the next few years?
BM: I don't think you can approach Poison's music like that. We've always just been the kind of band that we are- a sum of all our influences. We've never followed trends, or tried to be hip. We've just played our music, and if people have liked it, they've bought it. I don't think we're looking to change anything. I'm sure there will be some differences in the future; we're growing up. Each album has been a step forward for us, and that's how it will continue to be in the future.

HP: So is Bret Michaels happy in 1992?
BM: Most of my life is great, it really is. People don't think of people who are in bands like Poison as having the same problems they do- but we do. But I'm not complaining. There are some things I'd like to change, sure. But on the whole, I'm a very lucky, very happy guy.

PHOTO: ANNAMARIA DISANTO

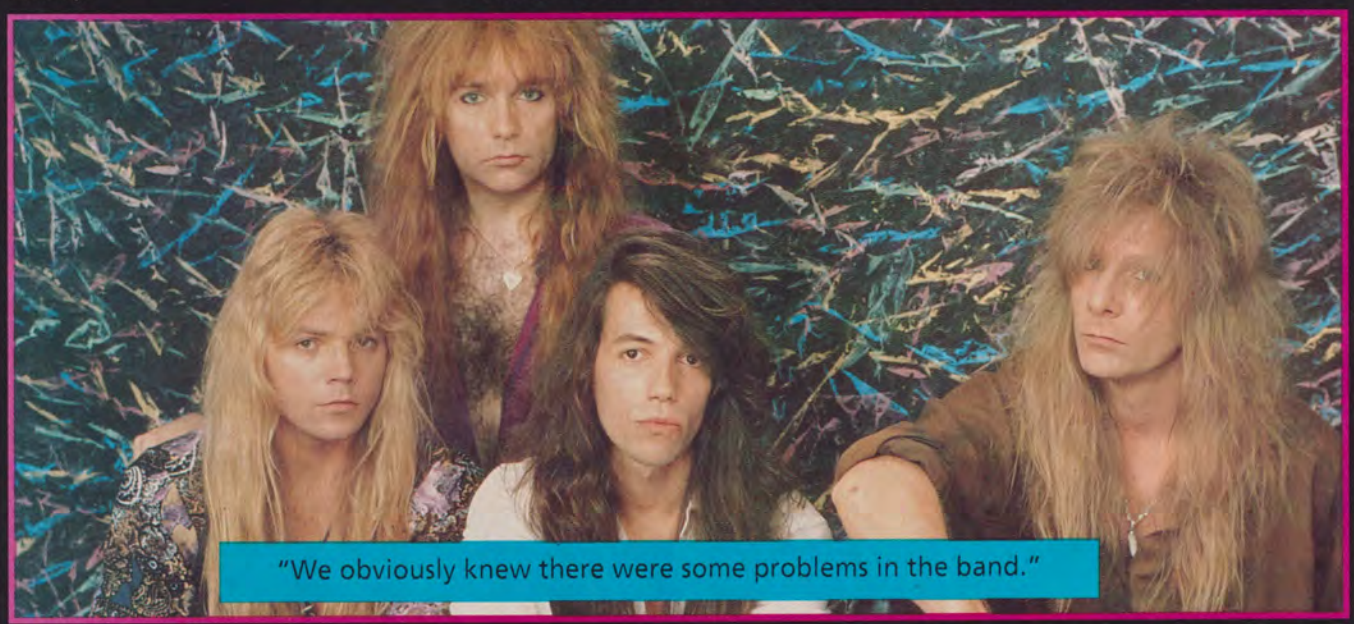
BRITNY FOX

BATTLIN' BACK

Philadelphia Metal Men Change Roster And Release Bite Down Hard.

BY ROB ANDREWS

The last time we checked in with Britny Fox, these Philadelphia-based rockers were in a state of turmoil. Lead vocalist "Dizzy" Dean Davidson had just split the scene, leaving guitarist Michael Kelly Smith, bassist Billy Childs and drummer Johnny Dee high and dry. It was a move that shocked the rock world. After all, the B.F. boys had sold over a million copies of their first two albums, **Britny Fox** and **Boys In Heat**, and their videos for such songs as *Long Way To Love* and *Girlschool* had become MTV staples. Yet there were problems within the band that were apparent to anyone who came in contact with Britny Fox; hey, Davidson didn't earn the nickname "Dizzy" because of his stable personality.



"We obviously knew there were some problems in the band."

"It wasn't that much of a shock to us," Smith said. "Obviously we knew there were some problems. We knew that Dean wasn't particularly happy- and neither were we. But Britny Fox was certainly more than Dean's band. We knew we were going to be a very solid band with or without Dean. It was never a question of whether or not we were going to continue. It was just a question of how and when we were going to find a good singer."

Almost immediately following Davidson's departure, the remaining band members put an ad in a national trade magazine, and started receiving demo tapes from singers across the nation. At first, the Britny brigade didn't know what to expect. Would they receive ten tapes- or would they receive ten thousand? The answer was somewhere in the middle; over 500 tapes were received over a period of two months. Then the arduous task of wading through the imposing pile began. As Smith admits, some of those tapes were horrible- instant candidates for the rock and roll Hall Of Shame. Others were pretty good, even featuring vocalists who had recorded with other bands. But nothing struck the band as being the right sound- the sound they were looking for to take Britny Fox back to the top. Then, just when they were getting more than a little discouraged, they put on a tape sent in by a then-unknown vocalist named Tommy Paris. Almost instantly, they sensed they had found their man.

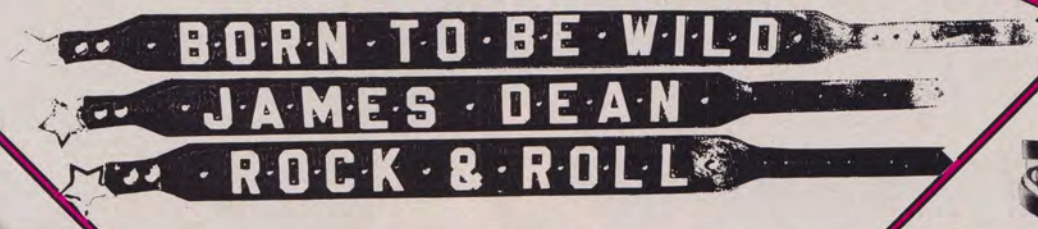
"We knew there was something special there the second we heard his voice," Smith said. "He wasn't trying to sound like anyone else- he was just doing it his way. We got in touch with him, which wasn't easy considering that he lived in this tiny town in Northern California, and flew him out to meet us. Once we got together we gave him some songs we had been working on and asked him to write some lyrics. Once we heard what he had come up with- and the way he could deliver them vocally, we knew we had found our man."

As soon as their new lineup was together, the band set about dealing with an equally important task- finding a new record label. Despite their previous successes, they felt a fresh start with a new label was needed. They quickly secured a deal with EastWest Records and headed into a secluded studio in the wilds of New Jersey to record their latest LP, **Bite Down Hard**. While the new disc may lack the raw-boned intensity that marked their first two recording ventures, such tracks as *Over And Out* and *Liar* take the group to fresh and exciting music plateaus. This is hard-hitting, in-your-face rock and roll, just the kind of music the band wanted to begin a new chapter in the tale of Britny Fox.

"This album is a continuation of what this band has been in some ways, and it's a new beginning in others," Smith said. "We've got a new singer, a new label and a new album. But I think with Johnny, Billy and I writing the music, there's a certain continuity as well. Tommy's lyrics gave us more power, more balls, than ever, and that's just the way we like it."

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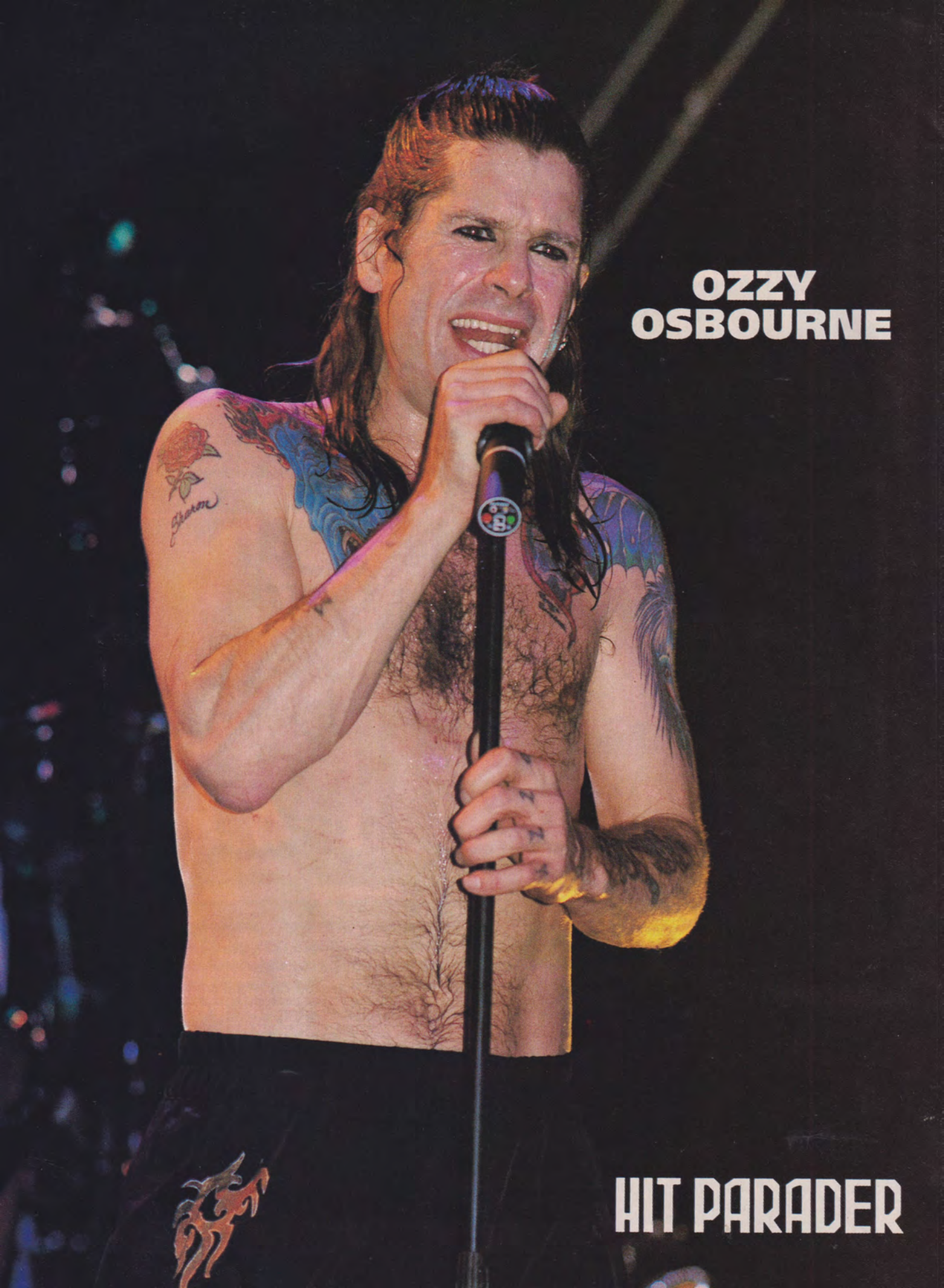
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OZZY
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OZZY OSBOURNE

EVERYBODY'S FAVORITE MADMAN

Few rockers have ever generated as much controversy, love, animosity or adoration as Ozzy Osbourne. As the old saying goes, you can love 'em, you can hate 'em, but you can't ignore 'em. Ask conservative action groups like the PMRC about Ozzy, and you'll hear him described as the devil incarnate, a man who has been targeted as a major negative influence on the world's youth. Talk to those who've worked with Ozzy, and you'll hear the words "respect" and "inspiration" over and over again. Ask his legion of fans, and you'll hear Osbourne described as the Ultimate Metal Machine- a guy who's been doing it on the front lines for more than 20 years. But perhaps the most telling comments about Ozzy come from his fellow rockers, the players who have grown up under the giant shadow cast by both his music and his reputation. These were the people we approached to get their feelings and favorite stories about Ozzy Osbourne.

NIKKI SIXX: We were on tour together in Florida- we were getting outrageous- Ozzy would top us, and then we would top him. It was going back and forth throughout the tour. That particular night, the news station came into the dressing room. We had smashed up that dressing room, and we were drunk and totally going off the deep end. We felt that we had probably topped anything Ozzy would do. We go into Ozzy's dressing room with the video crew and there's Ozzy sitting on this chair in drag. He's out of his mind! He does the show and comes down these stairs during the show. When he does that he pulls up his dress and he's wearing these old man Fruit Of The Loom underwear- those big white ones. He goes "Let's get crazy!" and believe me, 15,000 people went crazy!

JOE ELLIOTT: I would love to have been the policeman that arrested him at the Alamo. I think I would have let him go. "You piss on the Alamo, you piss on America, boy!" He came into our dressing room once with just a pair of shorts on- he was out of his mind or something- probably just a few drinks. He went up to the window, and he just stood there. The kids were still lining up to get in, and he started pissing on 'em. I think to this day he doesn't know he was doing it. Those kids must have thought, "Wow, it's raining here!"

JAKE E. LEE: Working with Ozzy was always interesting. He was always threatening to retire- but we never took him seriously. That's why I've got to laugh when I hear him talking that way now.

LITA FORD: Singing with Ozzy on *When I Close My Eyes Forever* was one of the highlights of my career. Most people think of him as just some sort of crazy man. But he's really a talented songwriter and singer. That's something I think more people should begin to realize. You don't succeed for as long as he has by just being nuts.

"He's out of his mind."

JON BON JOVI: Ozzy just doesn't have any rules. He rewrites the rule book when he wants to and how he wants to. He's been doing it for a lot of years.

LARS ULRICH: We were drinking together one day and a little later we were standing in this elevator. I could hear this sound and I looked down at him and he's got these sweat pants on with piss running down the inside leg of the sweat pants. He's just standing there minding his own business like he didn't even know what was going on.

DANA STRUM: I've known Ozzy for a long time. I was the guy who introduced him to Randy Rhoads. He's got a really good ear for music. He knows what he's looking for, and when he hears it, he reacts.

ALICE COOPER: Ozzy and I are survivors. We've both been doing this for longer than we'd want to admit. And we've both battled with the bottle- and I'd like to think we've both won. It was really great having him sing with me on the **Hey Stoopid** album. It was just nice to be with someone who I know cares about rock and roll as much as I do.

RUDY SARZO: There's no question that working with Ozzy is an experience. But when he gets on stage and tells everyone to get crazy, you do get caught up in the excitement. There's never a dull moment when Ozzy's around.

OZZY ON OZZY: I've made so many statements about being sober. What I can really say is "Sobriety sucks!" If you want to get drunk, it's your own business. If I want to start drinking again, it's going to be my choice. But I wouldn't change a thing about my drinking or my career. If I dropped dead now, after having such an eventful career, I can say that I'd rather be doing what I'm doing right now than anything else. Let's face it- this beats going down a coal mine, delivering milk, or working in an office. At least I've had a lot of experiences and a lot of fun. I've lived life to its fullest.

PHOTO: JEFFREY MAYER

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2582 **GWAR** Logo
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2552 **MEGADETH** Launch
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1668 **METALLICA** Damaged Justice
2069 **METALLICA** Doris
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1074 **METALLICA** Kill 'Em All
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2423 **MOTLEY CRUE** Frankenstein
2424 **MOTLEY CRUE** Group Photo
2848 **MOTLEY CRUE** Race Team
2254 **MOTLEY CRUE** Without You
3119 **MR. BUNGLE** Tractor
3004 **NAPALM DEATH** Life?
2668 **NAPALM DEATH** Scum
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2602 **NINE INCH NAILS** Group
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3059 **NIRVANA** Logo
3115 **NIRVANA** Silver
2455 **NUCLEAR ASSAULT** Handle With Care
2463 **OBITUARY** Slowly We Rot
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3118 **OVERKILL** New Machine
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3092 **OZZY OSBOURNE** Tribute
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1762 **PINK FLOYD** Momentary
2382 **POISON** Flesh & Blood
2957 **PRIMUS** Sea Of Cheese
2988 **PRIMUS** Suck On This
3073 **PRONG** New Lp Cover
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2411 **SLAYER** Root Of All Evil
2205 **SLAYER** South Of Heaven
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2878 **STEVE VAI** Photo
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2757 **STEVIE RAY VAUGHAN** Scribble Photo
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2625 **TESTAMENT** One Man's Fate
2553 **TESTAMENT** Sole Soul
2495 **THE WALL** Berlin/ Head Master
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2710 **TRIXTER** Logo
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2635 **VAN HALEN** Heaven Help Us
1647 **VAN HALEN** OU812
2381 **VENOM** Welcome To Hell
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2973 **GUNS 'N ROSES** Newspaper
2974 **IRON MAIDEN** Eddie
2936 **MEGADETH** Alien
2939 **METALLICA** Collage
2938 **MOTLEY CRUE** Decade
2728 **MOTLEY CRUE** Skulls
2812 **POISON** Group/Flesh & Blood
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5051 **FAITH NO MORE** Group
5041 **FASTER PUSSYCAT**
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5059 **G 'N ROSES** Barb Wire Skull
5058 **GUNS 'N ROSES** Broken Heart
1007 **GUNS 'N ROSES** Group
5069 **GUNS 'N ROSES** Illusions
5064 **GWAR** Group
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5021 **JIMI HENDRIX**
1036 **KISS** Destroyer
1042 **L.A. GUNS** Cocked & Loaded
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5027 **LYNYRD SKYNYRD** Pistol
5061 **MEGADETH** Rust In Peace
1012 **METALLICA** Justice
1013 **METALLICA** Lightning
5037 **MOTLEY CRUE** Dr. Feelgood
1023 **MOTLEY CRUE** Group
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1016 **POISON** Group
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6336 **GUNS 'N ROSES** Matt
6276 **HEART** Group
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6185 **KISS** Collage
6294 **LED ZEPPELIN** 4 Photos
6164 **LITA FORD** Guitar Posed
6204 **METALLICA** By Table
6016 **METALLICA** Drop Cloth
6344 **METALLICA** 4 Faces
6337 **MOTLEY CRUE** Decade Pentagram
6245 **NELSONS** Guitars
6172 **OZZY OSBOURNE** Dollar Sign
6343 **PANTERA** Group
6207 **PINK FLOYD** The Wall-Teacher
6304 **POISON** Live
6293 **SANDRA WILD** Swimsuit
6082 **SID & NANCY** Portrait
6254 **SKID ROW** Skids
6209 **SLAUGHTER** Group
6231 **SLAYER** Collage '90
6296 **STEVE VAI** Portrait
6308 **SUICIDAL TENDENCIES** Group
6024 **TESLA** Bus Stop
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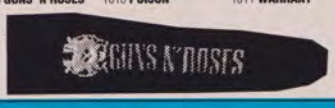
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Sweet F.A.: "We know we've been lucky."

SWEET F.A.

Try to figure out the rock and roll biz. Go ahead, we dare ya! Believe us when we tell you that some of the smartest minds in the entertainment world have tried to do exactly that over rock's thirty-five year history- and most of the time they've not been that successful. As an example, take the band Sweet F.A. When their debut LP, **Stick To Your Guns** was released in 1989, music pundits far and wide predicted that this was destined to be one of the bands of the year. After all, in vocalist Steve DeLong the band had a charismatic frontman with pin-up looks and a powerful voice. In James (J.T.) Thorpe they had a guitarist who was hot, hot, hot. And in drummer Tricky Lane they had a skin-poundin' rhythm machine. But somehow or another, Sweet F.A.'s debut disc got lost in the shuffle. Now, however, after a change of record labels, Sweet F.A. have returned to the scene with **Temptation**. They may be a little less cocky this time around, but this is still a band that believes totally in both themselves and the wonders of rock and roll.

"We know we've been lucky," DeLong said. "Not that many young bands get the chance to change record labels and make a record they really believe in. We want to succeed, and we really want to make some money. But this band is more than that. It's a pact we all have between us, a passion for the music that inspires us to get out there and give it our all."

The history of Sweet F.A. begins with Tricky Lane, who after moving from Indiana to Los Angeles quickly grows tired of the overcrowded L.A. music scene. A move back to the mid-west puts Tricky in touch with DeLong, Thorpe and bassist Jon Huffman and Sweet F.A. is born. Taking the name because "it reflects our 'go for it' approach", the band wanders back to the West Coast, where after lighting up the area's club circuit, they are quickly signed by MCA Records. Six months later, **Stick To Your Guns** is released to much critical fanfare- and minimal fan response. While a lot of finger-pointing is done, no one will ever know exactly why the record didn't live up to expectations- but at the end of 1990, the band severs their ties with MCA and signs with Charisma.

"The first record was pretty much basic three-chord hard rock," DeLong said, trying to avoid any label criticism. "It was kind of a closet-cleaning thing for songs we had around for a couple of years. We thought it was a pretty good record, but the label was going through some major changes at the time it came out. I guess it just kind of fell through the cracks.

"As soon as we had finished that album, we started writing this one," he added. "Right away we saw that the new material was much better- much more mature. By the time we went into the studio to record **Temptation** we had 30 songs ready to go. We spent a couple of weeks sifting through them in pre-production, came up with what we felt were the best 12, then went in and kicked some serious ass!"

On such new tracks as *Bad Boy*, *Liquid Emotions* and *Please Oh Please* Sweet F.A. show that they have indeed taken a major leap forward in terms of both musical maturity and instrumental sophistication. Even after repeated listenings **Temptation** is an enigmatic presentation- an album that runs the gamut from heavy metal to pure pop. There's even a calypso flavoring to one track, while another borders on thrash. Intrigued? You should be!

"It's really difficult to classify this album," Thorpe said. "It's definitely not a metal record, although it has a few metal tracks on it. It slams, it grooves, it rocks! It has a bucket-full of attitude. I guess I'd just tell everyone that it's a great rock and roll

record."

As with any young band, the keys to Sweet F.A.'s eventual success now boils down to how much support they'll get from radio and MTV, and if they can land a major tour. The bandmembers certainly know that if they hope to reach the kind of stratospheric heights they want, they'll need a bit of outside help. But rather than waiting for that big break to fall on their heads, the boys have now hit the road on their own, playing in any club that'll allow them through the front door. When, and if, that big tour opportunity comes, this is one band that'll be more than ready to take advantage of it.

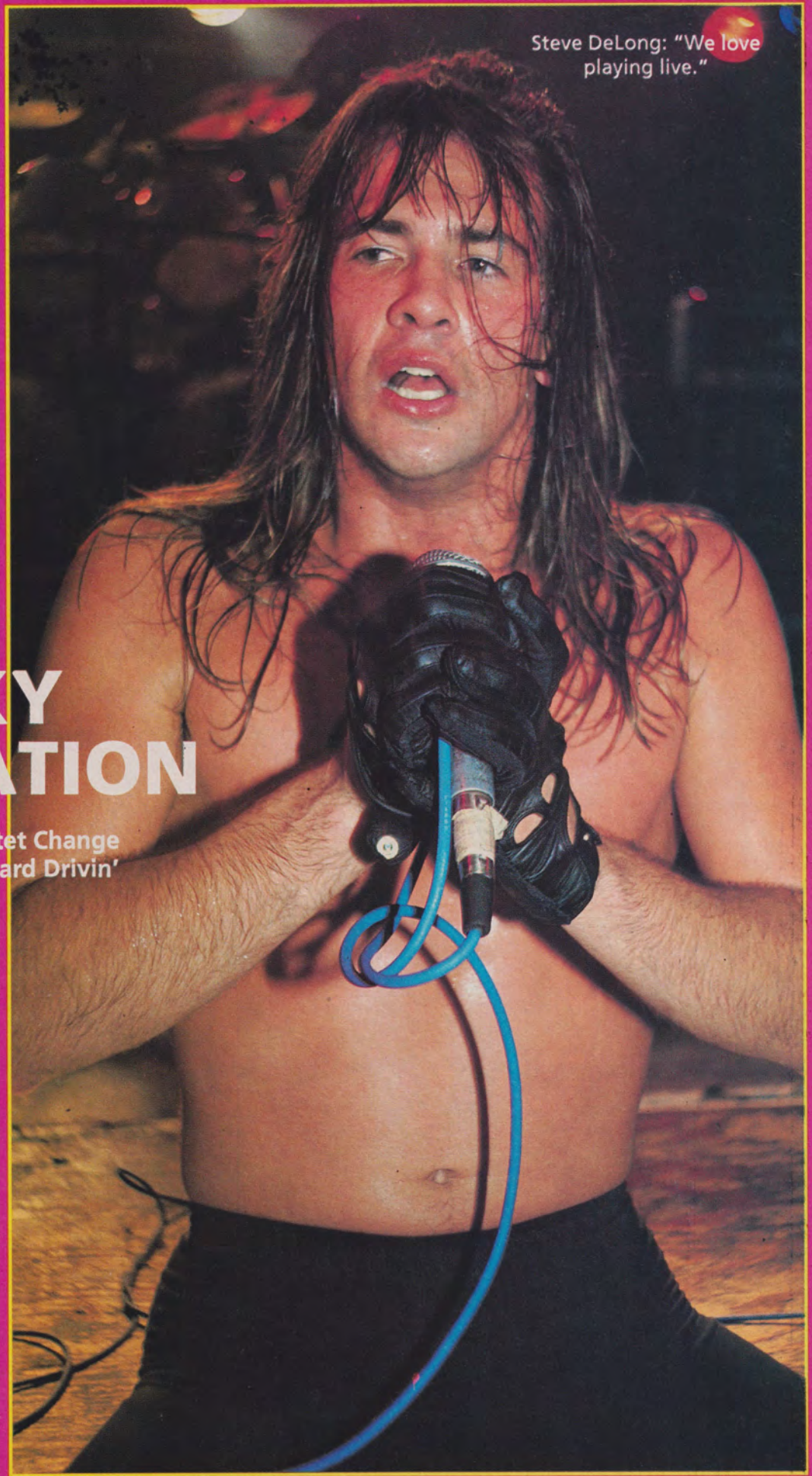
"We love playing live," DeLong said with a wicked smile. "We love everything about it. We love getting on stage and sweating. We love watching the girls in the front row get turned on, and we love just plugging in and playing as hard as we can. With the material on this album, we have more confidence on stage than ever- and we've always been a pretty confident band."

"We're really having a good time on the road," he added. "We know it's not easy out there, but the fans don't care about the economic state of rock and roll. They come to a show to get away from their own problems. We think we're the kind of band that can make anyone forget their cares and woes- that's what Sweet F.A.'s all about."

STICKY SITUATION

Midwestern Quartet Change Labels But Keep Hard Drivin' Sound.

BY P.J. MERKLE



Steve DeLong: "We love playing live."

PHOTO: ANTHONY STROPPA

DEF LEPPARD

THE PRICE OF FAME

English Aces Suffer Through More Delays As They Battle To Complete New L.P.

BY WINSTON CUMMINGS

Has there ever been a more enigmatic band than Def Leppard? Granted, most of the mystery and intrigue that's surrounded these English aces over the last decade has been spawned by an incredible streak of bad luck. But even then, there's no question that there is a special aura surrounding vocalist Joe Elliott, bassist Rick Savage, drummer Richard Allen and guitarist Phil Collen. After all, any band that can sell in excess of 20 million albums, and maintain an amazingly clean-cut image despite deaths and dismemberments, certainly is something very unique.

Today, however, a new era for Def Leppard is about to begin. It's been four long years since the release of their last album, **Hysteria**, just as a four year span separated that LP from its predecessor, **Pyromania**. Finally it seems that the band's eagerly anticipated new collection, which has been rumored to have taken over two years to record at a price of well over $1 million, is ready for public consumption. The question is, how will the rock world- which has seen an entire generation of new hard rock bands emerge during the Leps' lengthy absence- take to the band's return?

"We can never take the fans for granted, and we never have," Elliott stated some time ago. "But we've got to work on our own schedule, to make ourselves happy."

Of course, there were circumstances beyond the band's control that delayed the completion of their latest venture. Some 18 months ago, founding member, and lead guitarist, Steve Clark took his life after repeated battles with alcoholism. It was never a secret that Clark's extremely private personality made him the most reluctant of stars, and he frequently turned to the bottle for support. Still, his death caught the band by total surprise, throwing them into a state of shock and bringing their recording process to a total halt for nearly a year.

"Steve's death obviously upset them tremendously," a source close to the group revealed. "They all knew Steve had problems, and they were hoping that he had conquered them. It seemed like everything was going well, then BOOM! It really hit them out of the blue. Unfortunately, they already had experience in dealing with this sort of thing, but I don't know how much that helped in this case. Steve really was the heart and soul of the band in many ways."

"We can never take the fans for granted."

Indeed, Def Leppard has been forced to deal with tragedy before. In a hauntingly similar scenario, Richard Allen lost his arm in an auto accident at the time the band was recording **Hysteria**. The pain suffered by both Allen and his bandmates was immeasurable, but in the long run, his amazing recovery- being able to play drums throughout the band's historic world tour- gave Def Leppard a new sense of pride and power. They honestly believed that nothing worse than Allen's accident could ever befall them. They were wrong.

It was certainly no secret that virtually all the members of Def Leppard had a fondness for alcohol. Perhaps it was being brought up in the English pubs, perhaps it was just the pressures of being in a successful band, but alcohol always seemed to be around them. They knew it was a problem, and to their credit, they took steps to correct the situation. Unfortunately, for Steve Clark, it just wasn't enough.

"There were times when I'd wake up and not know where I was," Phil Collen said. "I'd be out drinking, and I'd wake up in the morning and not remember a thing. I recall one time waking up and finding a gold Rolex watch around my wrist. I didn't know how it had gotten there. Evidently, I got so drunk the night before that I had bought it without even knowing. That's scary."

Hopefully by now the band has been able to put both their drinking problems and their grief over Clark's untimely passing behind them. Those on the scene report that the material contained on the group's new LP (whose title was still unavailable at press time) is as upbeat and exciting as any in the band's 12-year history. In fact, with old friend John Sykes (of Blue Murder) sitting in on a number of tracks, the Leps' latest collection may rank as their most musically solid effort ever. Still, it remains to be seen how their multi-year absence, and the tragedies that have continually befallen them will affect the band's commercial potential. Let's not forget that when **Hysteria** was first released, it was met by a rather apathetic public response, and it was only after that album's third single, *Pour Some Sugar On Me*, was released that sales took off for the stratosphere. Could such a fate be in store for the band this time around?

"There are some major differences between 1992 and 1988, or 1984 for that matter," a spokesperson at the band's record label said. "Albums just aren't selling as well as they used to- I don't care how big you are. I don't think we can have unrealistic expectations for this Def Leppard album. But on the other hand, this is one of the most successful bands of all time, and there's no reason they can't do just as well this time around as they have in the past. All I know is that we're all very excited about the project, and the fans out there are excited too."

Come to think of it, four guys named Joe, Rick, Phil and Richard are probably pretty excited too. They may be a little older, and hopefully a little wiser, but the bottom line is that they're still Def Leppard, the most successful, and the most enigmatic, band in rock history.

PHOTO: ROSS HALFIN/LOZOWER

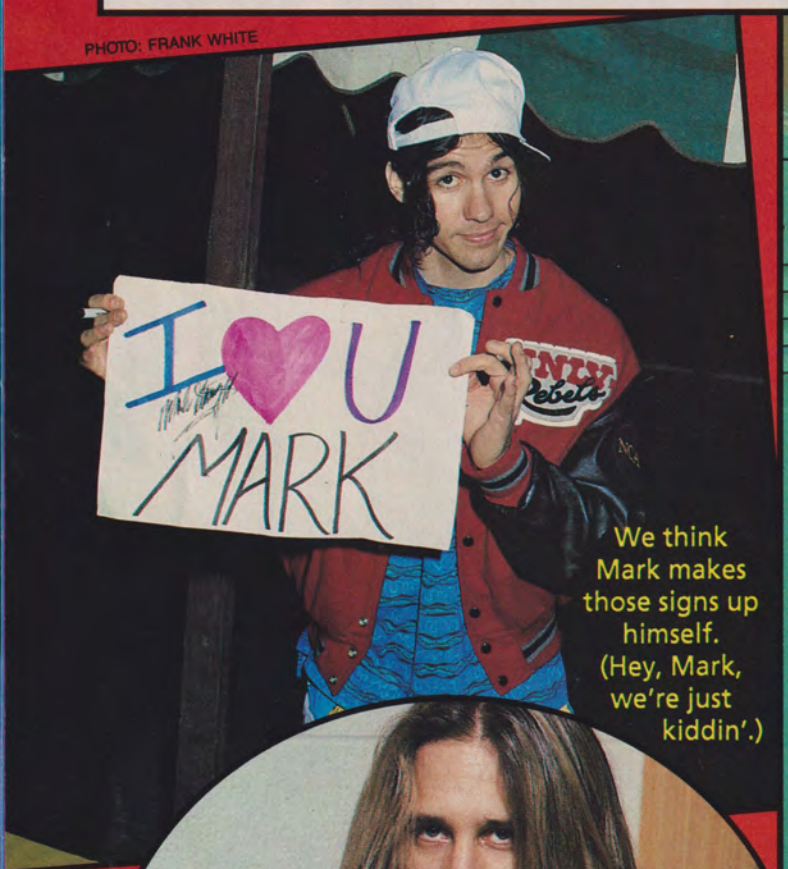

JOE ELLIOT
GREAT
HIT PARADER

HANGIN' OUT WITH SLAUGHTER

Slaughter live the **Wild Life**. Dana Strum, Mark Slaughter, Blas Elias and Tim Kelly know how to have a good time with the best of 'em-that's what we discovered when we recently did some serious hangin' out with Slaughter.

PHOTO: MARK WEISS/MWA

PHOTO: FRANK WHITE



We think Mark makes those signs up himself. (Hey, Mark, we're just kiddin'.)

PHOTO: MARK WEISS/MWA



Dana never goes anywhere without his trusty bass.

Which locker has Blas hidden the groupie in?




SLAUGHTER
HIT PARADER

NIRVANA

MIND OVER MATTER

BY FRANK OVERTON

Seattle Thrashers Reach Platinum Paradise With Nevermind.

Few bands have ever hit the rock world with the impact of Nirvana. When their latest LP, Nevermind, was released late last year, few expected the disc to do much more than establish the band as a strong "cult" contender. But almost instantly, thanks to the immediate response to the album's debut single, *Smells Like Teen Spirit*, the disc rocketed to the very top of the charts, shooting past the million sales plateau in the process. Not bad for a hard rockin' trio from Seattle, whose previous disc, Bleach, had sold barely a tenth the number of copies as their current effort. But success hasn't changed guitarist/vocalist Kurt Kobian, bassist Chris Novoselic and drummer David Grohl. In fact, when we recently caught up with them, you'd have had a hard time believing that this was one of the hottest rock bands in the world. To Nirvana, stardom doesn't mean big cars, flashy clothes and tons of groupies; rather, it means simply being able to get on stage and do what they do best night in and night out.

Hit Parader: Do you find that your longtime fans react a little differently to you now?

Kurt Kobian: I don't think we've really noticed too much of that. It's not something we spend too much time thinking about. None of the fans we've talked to have said anything like that. Most of them are very happy for us, and they all seem to like the album. I know there is a temptation for people to think a band will change when they go from a small indie label to a major; even I thought that was true. But I don't think it has been true for us. A few fans have noted that our sound has changed a little, but that's about it.

HP: In what ways do you feel your sound has changed from **Bleach** to **Nevermind**?

KK: First off, I don't want to give the impression that any change there's been has happened because we've gone on to a bigger label. That's not true at all. I don't think there's really been that much of a change. Some people who were really into the last album, or who've seen us live over the years, say that this album is more commercial in some ways. Well, that's just part of what we are. We've always liked some pop music, even if it wasn't very commercial. There's always been an element of that in this band. Maybe it's been brought more to the front this time.

David Grohl: A lot of fans who listen to both albums don't realize that **Bleach** was recorded two years before we began work on **Nevermind**, and a band does go through some changes during a time period like that- it's only natural. But there's also that opinion that if a band like ours is on a major label then we must have sold out and gone totally away from what we originally stood for musically. That's not the case here.

"I don't think our sound has changed that much."

HP: What's the best part of success?

DG: The good part is that you get to work all the time; and the bad part is that you get to work all the time. We have schedules and things like that that we really can't change. It's much more hectic- really kind of mad!

KK: The best part is that we don't have to worry about certain things as much as we used to. Now that we're with a big record company, certain things are taken care of that weren't always taken care of in the past. It's nice to know that the records are actually out in the stores and that people are buying them.

HP: Do you find the pressures associated with a successful album are different than you might have imagined?

KK: That's true,they are. It's hard to believe that so many people are interested in us and want to meet us and talk to us. When we're on the road our days are really taken up with going to radio stations, meeting the press and doing all those sort of things. I never realized there were so many rock radio stations in the country! And having to get up every day to talk to the press can get a little tiring. You appreciate the fact that they're interested in you, but you do get the same questions all the time.

HP: So, has there been a question you've been wanting to answer that nobody's asked yet?

DG: No.

KK: Nope.

HP: As you look ahead, do you see more changes in Nirvana's sound on your next album?

KK: Yeah, I think there'll be more changes next time. In fact, we've got quite a few songs already written for the next album...maybe enough for a whole album. We'd like to go in and record them pretty soon, but we'll have to see. People are telling us that as long as **Nevermind** keeps doing as well as it has, we should just stay on tour. But I don't know about that. We'd like to record 'em while they're still fresh. But they will be different in that the mellow stuff will be even mellower and the heavy stuff will be even heavier. We're going in two directions at once; we like that. Doing just one thing can get a little boring after a while, and one thing this band doesn't ever want to be is boring.


NIRVANA
Barbiturate
Bug's Killer?
HIT PARADER

SKID ROW

ON THE ROAD TO RIO

BY ANDY SECHER

Bas And The Boys Rock The World On Headlining Tour.

Rio de Janeiro, one of the world's most beautiful cities... well, at least parts of it. Rio is a city of contrasts. Beautiful beaches, expensive homes and attractive people are the town's calling cards. But just a few short blocks away, 90 percent of the city is in dire poverty. When Skid Row hit town a few weeks back, they were caught up in such a whirlwind of activity that they barely had time to check out Rio's notorious nightlife (well, they did find some time), let alone tour through the poverty-riddled barrios. They were not there to party (though with Skid Row there's always time for fun), they were there to rock- just what they did in front of thousands of adoring fans. Just prior to the show we caught up with the band's charismatic vocalist, Sebastian Bach, to find out how Skid Row's first world tour as headliners has been progressing.

Hit Parader: Skid Row has been touring the world for the past six months. How has it been going?

Sebastian Bach: It's been fantastic! We've been selling out everywhere! We did 8,000 in Helsinki, Finland, and 12,000 in London and 16,000 in Birmingham and 40,000 in Tokyo. We're really happy because when we started this headline tour we knew it was a big gamble. I remember when I first played **Slave To The Grind** for people and they were saying "Dude, this is really heavy." We knew it wasn't a hit singles album. But we knew it was the album we wanted to make. We wondered how the fans would react to it. But the fact that we sold 8,000 tickets in New Orleans almost immediately and we sold out Atlanta, and things are going great just about everywhere else, tells us that we did the right thing.

HP: What are some of the wild things that have happened to you on this world tour?

SB: Well, when we were in Paris, some of the guys in our band, and some of the guys in our opening act, Love/Hate, decided we were gonna go to the cemetery and dig up Jim Morrison's grave. We wanted to make sure he was in there. That was pretty strange. We didn't get around to actually doing it, but we had a pretty wild time there for a while. I'm suffering from pleasure burn at the moment because of all the good things that have happened to us. On the wild side, one of the strangest things happened to us when we played in Hiroshima, Japan. They told me before I went on stage not to discuss the war. But you know what happens when people tell me not to do something! I had to say something. It's really strange to be an American looking at the ruins of buildings that have been destroyed by the stupidity of war. There is some anti-American feelings there, but

PHOTO: EDDIE MALLUK



Rachel Bolan: One of the band's creative forces.


SEBASTIAN
BACH
electric lady land
HIT PARADER


SKID ROW
HIT PARADER

that's understandable. So when we got on stage, we dedicated *I Remember You* to all the people who died in the war.

HP: Do you notice a difference in the crowds you're attracting this time around?
SB: Yeah, I notice a big difference. I don't know why it's so different, but two years ago- at the *18 And Life* time- our audience was all 12 year old girls- and there's nothing wrong with that. But this time all we see are 24 year old gearheads with bolts through their noses and tattoos on their faces. Those are the people who stick by this band through thick and thin. This is a man's album, which doesn't mean that we don't appreciate the girls who come. We love 'em. But we made the kind of music that Skid Row will still believe in 16 years from now, and the kind of fans we attract are the people who really dig what we stand for.

HP: How is your American show different from the show you've played in the rest of the world?
SB: There's more stage production. We're gonna unleash the pyro on the American people. It's kind of our tribute to Kiss circa 1975. We're gonna have concussion bombs and 40-foot fire columns comin' out and burning their eyebrows. We're not trying to save on our expenses at all. We want every night to be a night to remember. We know that a lot of our fans haven't seen a production like that, and we want to give it to 'em every night.

HP: You didn't play America for a period of six months after the album came out. Why?
SB: Man, that's right! We went from August until December without playing a show in America. I really missed it, let me tell ya! It really bummed me out. My heart will always be in a place like Maine! I love the small places that make America special. All the time we were away we were all really itching to get back to the land of Domino's Pizza. You just can't get that kind of service in Germany or England.

HP: When you travel- especially to a place like Rio- do you get a chance to break away and really enjoy yourself?
SB: It depends on what's going on in the city- sometimes I don't want to get away. We are kept real busy between traveling and other responsibilities, but yeah, when there's something I want to see, like all the chicks with nothing on playing in the surf in Rio, you damn well know I find the time to check it out!

HP: Is there anything that's happened on tour that's pissed you off?
SB: About the only thing I can think of is when promoters put bands I've never heard of on our bill. We pick all the bands that go on the road with us, 'cause we think the headliner always has a responsibility to the fans for everything that goes on. There were some bands that were thrown on the bill that we just didn't know, and didn't like. We didn't think that was fair to us or to the fans.

HP: There's been talk that you're gonna have a three act bill on some U.S. dates. Is that true?
SB: There's been a lot of talk about that. We've been out with Pantera for the whole tour, but there has been talk that we may get a band like Soundgarden with us for some of the dates. That would be just great. It would be real heavy.

HP: So what frontiers remain to be conquered by Skid Row?
SB: Musically, we're doin' exactly what we want. As far as touring goes there are still plenty of places I want to get to. There's been some talk of going to some out-of-the-way places in the Orient- like Thailand. That would be cool. You can pick up hookers for a nickle there. Sounds like the place for me!



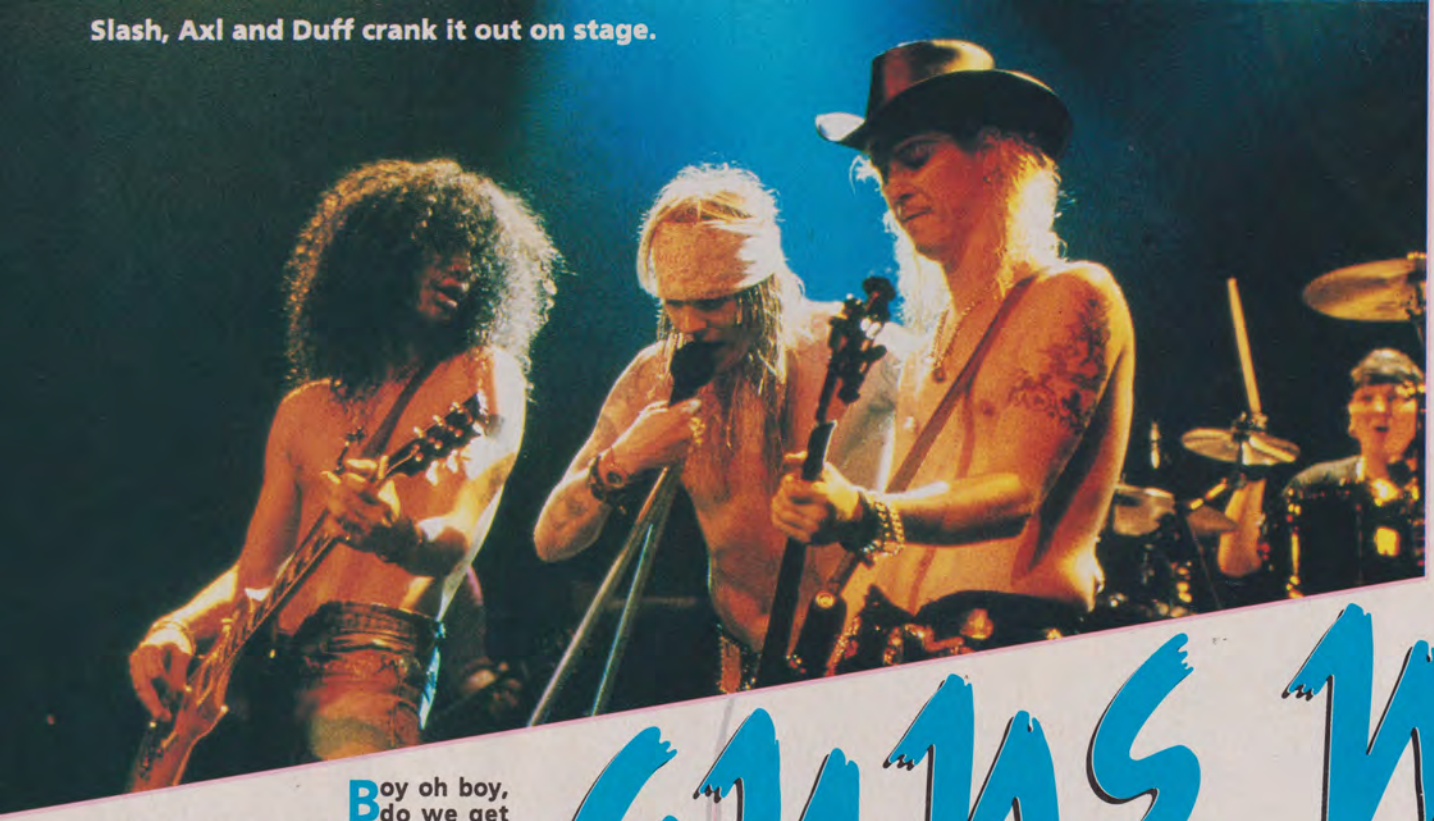
Scotti Hill: His role in the band comes to the fore on stage.

PHOTO: EDDIE MALLUK

QUEENSRYCHE




HIT PARADER



Slash, Axl and Duff crank it out on stage.

Guns N' Roses

DEALIN' WITH THE DEVIL

Boy oh boy, do we get mail about Guns N' Roses! Some readers love 'em, considering Slash, Axl, Duff, Matt and Dizzy the greatest thing to hit Planet Earth since the demise of the dinosaur. Others question the group's antagonistic attitudes and over-the-top lifestyle, expressing concern about the longevity of a band that seems hell bent on living fast and dying young. So many fans want us to ask so many questions of the Top Gunners that we figured we'd take those questions right to the band members, themselves, putting Guns N' Roses on the *Hit Parader Hot Seat.*

I think it's wrong that Guns N' Roses released two albums of material instead of one this time around. Don't they realize that their fans don't have all the money in the world? Anyway, they could have made one great album instead of two pretty good ones as far as I'm concerned.

Brad W
Jacksonville, FL

SLASH RESPONDS: "Why two albums? In addition to the new songs, we wanted to do some of the songs we couldn't do on the first album because of time and finances. We wanted to clean the slate so on the next album we can start fresh."

I'm sick and tired of reading about Axl, Axl, Axl every time I pick up an article about Guns N' Roses. I think Axl's got a lot of problems—for one, he's conceited! I think the real star of **Use Your Illusion** is Matt Sorum. The drum sound the band has this time is much better than it was on **Appetite For Destruction**. He seemed like he fit right in.

Brenda T.
Kingston, NY

MATT SORUM ANSWERS: "This band requires a lot out of a drummer—but mainly energy. They don't believe in punching in anywhere, ever, when recording a song. You had to make it to the end of a song, and if the band makes it all the way through, that's the real stuff.

I consider myself the biggest Guns N' Roses fan in the world. In addition to owning their albums and EPs (of course), I have European-only singles, picture discs and even four bootleg live albums. But because of my devotion, I'm very worried about the band. I want to think that Slash has learned his lesson and cleaned up his act, but I don't know for sure. If you get the chance to tell him, just say that he'd better stay clean and healthy for our sake as well as his own.

Jennifer C.
Sacramento, CA

SLASH SAYS: "The thing that messed me up personally last time was not really having lived anywhere for so long. Having been on the road, and then having a feeling of abandonment once we had all this money, and were dropped off at the airport. I'm like 'Where do I go now?' So I went too far and it wasn't healthy. It alienated me from my band, my family and everything. If you want to kill yourself, you can. I opted for keeping the band going and so I mellowed out a bit. But at the same time I'm not on any crusade. I'm no angel. If we're singing about it and you're seeing what we went through from it, there you have it—make your own decisions."

I'm a bass player in a hard rock band, and unfortunately, we've gone through a lot of different members over the last few years. Usually, when we get a new guitarist, I get in a good groove with him pretty quickly, but I find it's a lot harder

drummer. I wonder how a bassist like Duff McKagan feels now that he's got to work with a new drummer, Matt Sorum? But I must admit that it makes me feel good to know that someone I respect like Duff must have the same problem I do!

Mike R.
Baltimore, MD

DUFF REPLIES: "To lock in with a drummer, there has to be the right chemistry, and Matt had it."

Guns N' Roses scare me. I don't like their music, and I don't like their attitude. What are they trying to say? They just seem loud and rude! I'm a fan of hard rock, but I like bands that don't act like brats all the time.

Wendy L.
Dallas, TX

SLASH ANSWERS: "We want freedom. We like to be left alone to do what we want. We're not malicious, really. The problem is when people try to control us, our instant reaction is to do the complete opposite of what they're trying to get us to do."

Rock and roll is rebellion, when are people going to realize that and stop listening to safe, predictable bands like Poison and Warrant. That's not rock and roll—that's pretty boy garbage. Guns N' Roses rule because they're one of the only bands that understand what rock and roll really is.

Chuck D.
Brooklyn, NY

SLASH SAYS: "Guns N' Roses are perceived as dangerous because we're so unpredictable, so willing to take chances. And to be a real anarchist, you have to have a lot of integrity to be able to follow through with it. Rock and roll is all about attitude and about rebellion. It's supposed to be fun, spontaneous—a release."

I saw Guns N' Roses play recently, and they just blew me away. You could just feel the energy on stage. The only other band that's ever made me feel that way was Motley Crue. But I think G N' R even blew the Crue away! I'd give anything to learn what their secret is—how they get all that energy across to their fans.

Phillip O.
Tacoma, WA

SLASH RESPONDS: "Sometimes people don't realize how important it is that we get our energy from the crowd. When we play, we're halfway there, but the crowd's the other half. I've always thought the crowd and us are one and the same. We're really a glorified garage band and we play as long as we can just because we enjoy the music."

Sometimes I think Guns N' Roses are great. Other times I think they suck. Most of my friends love 'em, but I think they don't laugh at themselves enough. Most of the great bands, like AC/DC and Aerosmith, are able to do that. Hey Guns N' Roses—lighten up!

Brenda S.
Hollywood, CA

SLASH ANSWERS: "People take everything too seriously. Some of the things we think are funny and make parodies of, other people don't accept as funny. But the extremes are us. That's how we are as people. And the only way we want to express that is in the music, because it's personal."



The notorious Axl Rose.

TNT

Scandinavian/American Unit Get Ready To Unleash Realized Fantasies.

BY GAIL FLUG

The noises are echoing through the halls of Clove City Sound, a modest recording studio in the suburbs of Long Island. Inside, TNT vocalist Tony Harnell leans over the mixing board and carefully studies the riffs and solos his long-time cohort, guitarist Ronni LeTekro, is working on in the adjoining studio. With the intensity of a scientist, the guitarist adds various bits and pieces to the rhythm track, going over each part, polishing it to perfection. His distinctive style is one of the reasons their new album, **Realized Fantasies**, has been eagerly awaited by fans and fellow musicians alike.

"European musicians are a lot more studious," sighs Tony as Ronni runs through another take. "They're a lot more patient. That's one of the first things I noticed when I joined this band. The main thing was the way we handled a tiff or an argument. In other bands I was in I remember it was a total disaster, with members storming in and out, screaming 'I quit.' But with these guys there's always some underlying subconscious understanding, and there's always a sign of respect for each other. As soon as we're out of the working environment, the hostility gets turned off and we go out and hang out together like it never happened."

The American vocalist understands first hand the differences between domestic and foreign cultures and lifestyles. He joined the previously all Norwegian band in 1984, after their original vocalist failed to master English lyrics, which was needed to extend their deal with PolyGram worldwide. (TNT's self-titled first album featured all Norwegian lyrics). With Tony on board, they released **Knights Of The New Thunder** in '85, **Tell No Tales** in '87 and then **Intuition** in '89, slowly building a fan base in Europe, and especially Japan where **Intuition** went gold. Unhappy with the way PolyGram was handling their American affairs, the band left the label in '90, only to be picked up by Atlantic within a week.



Tony Harnell: "European musicians are a lot more studious."

PHOTO: ANNAMARIA DI SANTO

Realized Fantasies also marks the debut of new drummer John Macaluso, who already had recording and touring experience with guitarist Alex Masi and the thrash band Powermad. As for his place in TNT, says Tony, "He's the first American, other than me, in the band. It's great to have someone with a similar cultural background around. I won't lose my American slang when we go out on the road."

"I admit John's thrash background did concern us a bit because that's the furthest thing from TNT you could imagine," continues the vocalist. "But we gave him a shot when we were doing the original demos for the album, and in the long run the band has never sounded tighter."

Undoubtedly, TNT has taken advantage of John's thrash experience as **Realized Fantasies** is a bit heavier than what they had been doing in the recent past. *Down Hill Racer* and *Mother Warn Me* follow the hard driving pace of their earlier albums, while the up-beat, radio friendly *Rain* and *Hard To Say Goodbye* come across without wandering too far from the traditional TNT sound. They haven't lost their talent for power ballads, either as proven by the dramatic *Lionheart*.

But what sets TNT apart from most other bands is their unique blend of American and European influences, most apparent on *Easy Street* and the majestic *Purple Mountains Majesty*—a powerful rocker featuring vocal harmonies reminiscent of early Queen. The mix is purely intentional, yet it comes out natural due to the band's odd living arrangements. Tony and John base themselves in New York while Ronni and bassist Morty Black both live in Norway. Obviously such an arrangement makes band practice a major problem.

"Yes, there are times that it really gets frustrating and I think it would be great if we all lived in the same place," Tony admits. "But on the other hand, I feel we benefit from the distance due to the cul-

tural differences. It's good that Ronni hasn't moved here like so many other European musicians and gotten Americanized. He could have gotten too generic. It's not a wimpy or heavy type of thing, he brings in more of a classical background. I think his chords are more melodic and musical than most other players."

"European bands tend to be more melodic than Americans," agrees Ronni, "but I also get inspired from American music when I'm there. When I start to pull towards the European side, we only gain from it. Somehow it seems easier to get more creative in New York because there is so much going on. But musically, it's far more relaxed in Norway and the pretty part of the music is usually made there. So we get a combination of the best of both worlds...The urban feeling of New York and the woods feeling from Norway."

Ronni admits having his home base out in the middle of nowhere has had a major impact on his playing. Although he's admired by plenty of better known players like Nuno Bettencourt and Zakk Wylde, Ronni tends to shy away from metal players for inspiration. "I don't listen to that many contemporary players just to distance myself from them," says Ronni. "That's how other guitarists step into the trap. I have my own complete world of influences which make up my style, like George Harrison and Andy Summers."

Yet with all these benefits and changes in their favor, the band is fully aware the record buying public will be the bottom line to the success they have waited so long to achieve. Says Tony, "We're very proud of the audience we have now and we hope they will stick around for as long as we're around, but I've found that many people tend to cling to one kind of sound that was from long ago. We're very proud of our previous albums. Of course there were some problems along the way when we were under pressure from PolyGram. But I think the more we play together, the more we learn what we really want to do. It's very difficult for us not to sound like TNT, even though we've tried so many styles, and that's a gift from the universe. A lot of bands don't have that and we are very grateful that we do."



Ronnie LeTekro: "European bands tend to be more melodic than Americans."

PHOTO: ANNAMARIA DI SANTO

LIVE ON STAGE

METALLICA



PHOTO: KEN SETTLE

Lars Ulrich: "We're still just a club band in my mind."



Jason Newsted: "There's so much energy in the arena each night."

PHOTO: NEIL ZLOZOWER

Metallica's current arena stage set is one of the most awesome in rock history.

PHOTO: ROSS HALFIN/ZLOZOWER



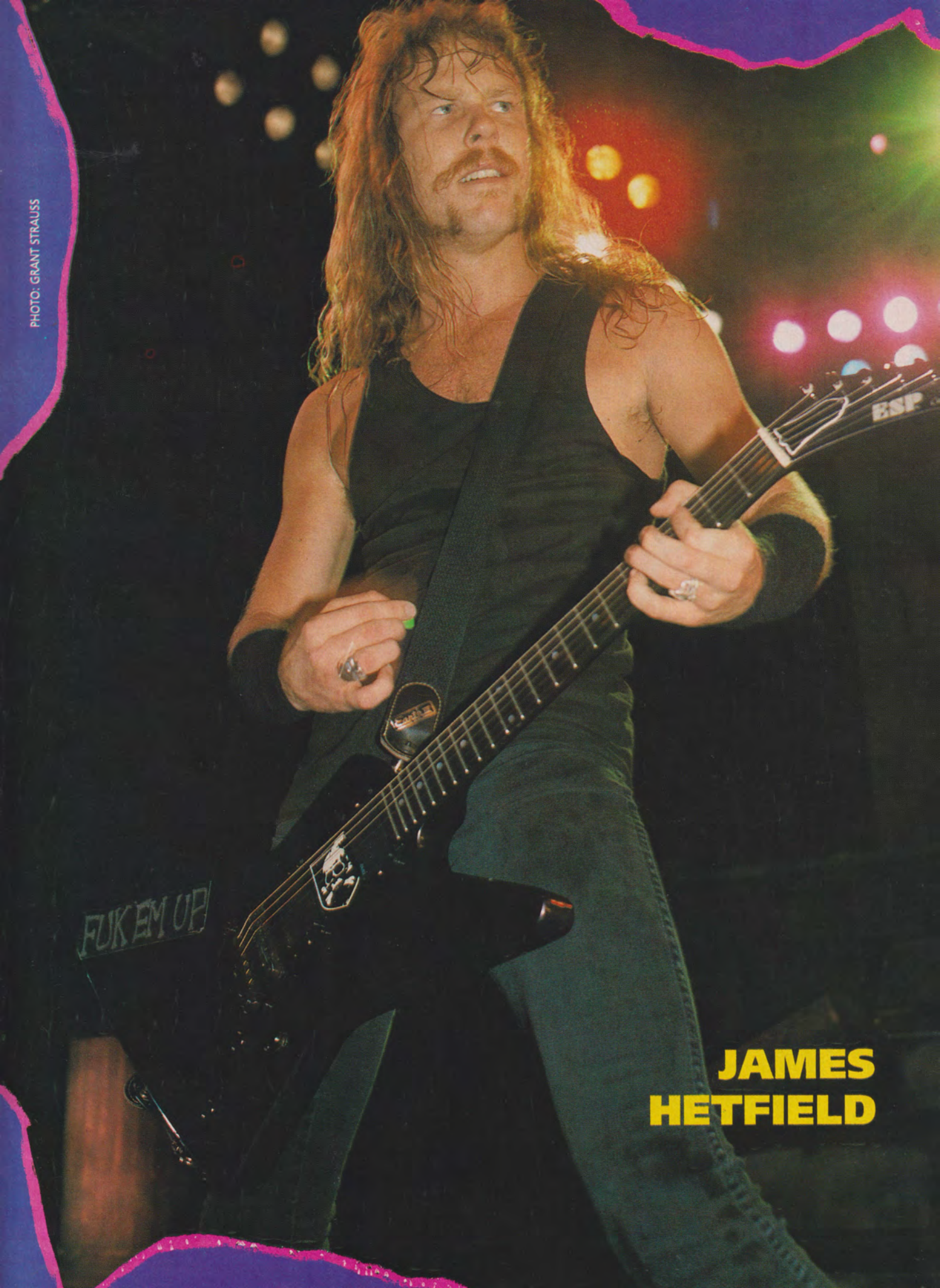


PHOTO: GRANT STRAUSS

JAMES HETFIELD

LOVE/HATE

FULL SPEED AHEAD

Unusual West Coast Rockers Go For The Gold With Wasted In America

BY ANDY SECHER

Dublin, Ireland, a city where green rules. It's true what they say about the Emerald Isle. The land there attains a verdant shade unlike any other on the face of the earth. But the color of the landscape meant little to the members of Love/Hate, who had arrived in town the day before to kick off their European tour in support of their second LP, **Wasted In America**. It was about two in the afternoon, and the band members were just beginning to stir. Vocalist Jizzy Pearl wandered into the hotel lobby, his hair stuffed under a biker's cap, his eyes reflecting a long evening in Dublin's hottest club, The Pink Elephant, the night before. "My head feels like someone's driving a nail through it," he sputtered before collapsing on a couch. Soon he was joined by bassist Skid, drummer Joey Gold and guitarist Jon E. Love, all of whom appeared in similar disarray.

"Hey couldn't you have made any more noise when you came in with those girls last night?" an annoyed Love asked Pearl. "You woke up the entire hotel, and now they're gonna charge you double occupancy for having 'em in your room all night." An obviously surprised Pearl could only manage a weak smile in return.

The proceedings soon moved to a local pub where between downing pints of lager beer, the band members started discussing the events that have recently transformed their lives. First these West Coast rockers had relocated to New York for four months to record their album, then it was back to L.A. in an attempt to survive until record sales started putting some cash in their pockets. After all, as the boys were quick to explain, if you're gonna hang in less-than-opulent surroundings, better to do it in La La Land than on the mean streets of the Big Apple.

"Man, we had some very strange things happen to us in New York," Skid explained. "We recorded the album there, and let's just say that we have a real talent for getting ourselves in trouble- nothing serious, but things that were a lot of fun. But now we're back in L.A., yet because we're on the road all the time, it really doesn't make a difference where we call home."

After downing their mostly liquid lunches, the band hopped onto their plush double-decker tour bus and began the half hour drive to that evening's show, which was to be held in a new arena called The Point, actually a converted railroad station. After disembarking, and checking out their dressing rooms, the band members began the difficult task of killing the three-plus hours that remained until showtime. Sure, there'd be a fifteen minute sound check, and the chance to stuff their faces with the customary assortment of backstage food and drink, but most of the time was passed telling stories about life in Love/Hate.

"In Newcastle, which is an English suburb, there is this guy who looks just like Quasimodo, and he comes to all our instores," Pearl related. "Everyone says he's harmless, but he always has these pictures of me, and when he shows 'em to me he's got this little smile on his face. I keep thinking he's like Ted Bundy, and he's stalking this band. Then, one day our road manager actually let him into our room in the hotel. I walk in and there's Quasimodo, with his pictures. Nothing happened, but I was really concerned for a while."

After more stories of life on the road, including the groups' sexual exploits ("If you've got three chicks on the tour bus, and you hit a bump, they'll fall out of the bunks. You just reach out and grab one, you forget which one was yours."), it's finally showtime. A crowd of over two thousand Dubliners had gathered in The Point to check out Love/Hate. While the band had already conquered England, they were anxious to try and win over their Irish fans as well. Launching into their 45-minute set, with reckless abandon, the band soon had the crowd eating out of their hands.

As various Dubliners bounced crazily atop other fans in the packed area in front of the stage, the band poured their hearts and souls into their songs. From the new disc they played *Spit* and *Happy Hour*, but it was the songs from their debut effort, **Black Out In The Red Room**, that really put the show over the top. Such familiar numbers as *Why Do You Think They Call It Dope?* and the album's title track had the house bouncing to its rock-solid foundation. Pearl's frenzied vocals, and Skid's whirling dervish stage manners added just the right touch of insanity to top off the evening's festivities.

Back in their post-concert dressing room, the boys had little time to celebrate. Unlike most American after-show dressing rooms, there were no well-wishers and no hangers-on. There was just the band, their tour manager and their gear, ready to begin a long drive that night to Belfast, in troubled Northern Ireland. It didn't sound like the boys were anticipating the trip with glee.

"We're gonna stay in a hotel that's on record as being the most bombed hotel in the world," Pearl said. "They've got to keep gates around the place at all times to try and keep the bombers out. The Irish Republican Army knows that entertainers stay at that hotel, so they figure they can get international recognition for their cause if they bomb the place."

Half an hour later they were gone, on the road again. It would be the first of some 30 overnight bus trips the band was scheduled to take during their six-week European tour, and except for worrying about the occasional stray bomber, the members of Love/Hate could barely hold back their enthusiasm. While they kept apologizing for their set earlier in the evening ("Hey, it was the first show." "The sound sucked." etc.), it was clear that this was one band on their way to bigger and better things.

"We could just live on this bus," Love said as he scrunched down into an oversized couch on the bus' upper level. "But I don't care how comfortable it is- we've come here with a job to do, and we're gonna do it!"

PHOTO: ANTHONY CUTAJAR


LOVE/HATE
DESERT
HIT PARADER

VAN HALEN

BEHIND THE SCENES

We Go Backstage With Eddie & The Band.

BY PAMELA SHAW

STAGE ONE: THE QUEST BEGINS

There are few things more frustrating for a rock journalist than to be really excited to interview a particular band, only to be denied access by a publicist's red tape. In the case of Van Halen, the specific road block was, "They only do press when they're guaranteed a cover."

"Well, I can't choose the covers," I persisted, "But I've been a huge fan of this band since it's inception, and I can promise you they'll look like The Second Coming by the time I'm through with them." It was my best pitch.

"Sorry," came the unconvincing reply.

"Well, listen, my editor wants a story on Van Halen. I happen to have a laminated backstage pass for the Meadowlands show. And if you refuse me an interview, I suppose I'll just have to sniff around for whatever crumbs on the floor I can scrape together."

"Exactly what does that mean?" said the now nervous voice.

"Only that I intend to do my job, just as you are doing yours," I replied.

"Click," said the receiver from the other end.

"Never having been the shy, retiring type, I decided on a new approach. This time I called the West Coast publicist. When the woman heard my name, she paused knowingly.

"Yes, I heard from my East Coast affiliate that you might be calling. I hear you plan to ambush Van Halen backstage Thursday night."

I tried not to laugh, "I beg your pardon?"

"You, apparently, threatened to approach the band members after the show for an interview," she challenged.

STAGE TWO: THE CONCERT

The tickets say Alice In Chains goes on at 8:00, so I leave Manhattan for the 35 minute drive. Traffic is backed up at the Lincoln Tunnel and I arrive at 8:30. By the time I circle the entire building and locate the correct gate holding my ticket and pass, it's 8:45 and I can already hear that Van Halen has hit the stage. Finally in my seat, I turn to ask a guy behind me how many songs I had missed.

"Umm, I guess two or three..." he said, from behind glassy, stoned eyes. "What a waste," I thought. "One of the greatest bands in the world is rocking out, and this guy is so out of it, he doesn't even know what songs they've played."

I turned my focus to the stage, and it felt like a warm hug from an old friend. Eddie Van Halen was soloing uncontrollably while Sammy Hagar leapt from one side to the other. Michael Anthony and Alex Van Halen pounded out the groove, to set the rowdy atmosphere. It was pure pleasure for the next two hours, as the band tore through such faves as *Panama*, *Love Walks In* and *Jump*.

As the four band members took their final bow, Sammy bid the audience good night with a sincere "God bless you, and be careful driving home out there. If anything happened to one of you all, we'd feel just terrible. Good night and thank you!"

STAGE THREE: THE GREAT SEARCH FOR THE DRESSING ROOM

After waiting ten minutes for most of the crowd to thin out, I began walking down the aisle toward the side of the stage. A clueless security guard points behind me to the rear of the auditorium, "All backstage passes through there." He looks like the missing link. "Gee, thanks Tarzan," I think.

I finally reach into my purse and pull out my prized possession, my own personal Van Halen laminated pass. The shiny turquoise background has a silver embossed VH logo above the words "For Unlawful Carnal Knowledge." I carefully hang it from a blue lanyard around my neck, cautiously looking out for bandits seeking to rob me of my trophy. "This says 'Access All Areas' and I'd like to go to the band's dressing room," I announce to a security guard. His critical eye falls upon my pass, verifying its authenticity. With a small shrug, he swings the heavy doors open and I'm in!

My boots echo like a horse's hoofs down the long white corridor. My hands are starting to sweat, so I take a few deep breaths and remind myself that these are only human beings, like myself. After all, just because half an hour ago I watched Eddie Van Halen turn his guitar into a miracle-producing instrument-of-God, that doesn't mean I have to be impressed or anything. "I am a kamikaze rock journalist," I tell myself. My hands are steady by the time I reach the Mystery Door.

STAGE FOUR: LAND HO!

I stand outside in the hallway for several minutes, striking up a conversation with Eddie's guitar roadie and their sound mixer. I look up and out walks Sammy Hagar, wearing a big smile. He stands in the hall for several minutes, making small talk with the people hanging around. He is the only member I see leave the dressing room. We say "Hello" and he is very polite and friendly, until a male fan pulls him off down the hall to engage in some serious sounding conversation (I think he is trying to lay a demo tape on him.)

A semi-frantic guy with a walkie-talkie approaches. It is SCOTTY Ross, the band's road manager. I introduce myself and he brings me to the inner-sanctum of the dressing room. The first thing I see is that Alex Van Halen has his young son on his knee and is sitting next to his pretty blonde wife at a large table in the center of the room. Michael Anthony is chatting with a small group of people I don't recognize. Eddie is nowhere to be found .

I turn to my left just in time to see him approaching. Eddie saunters across the room, cigarette hanging loosely from his lips, hair shrouding most of his face.

I introduce myself, and tell him what a great show he'd put on. "How many millions of times must he have heard that before?" I wonder. He mumbles a shy, "Thanks" before turning his attention to the men standing with me, most notably tennis star John McEnroe.

Eddie and John launch into a conversation about transportation arrangements back to the City. John lights a cigarette.

"Let's all pile into one limo," suggests the tennis star.

"Not with Sammy. He won't allow smoke in the same car with him," replies the rock star.

"I can crack the window..." John counters. Eddie just smiles and shakes his head. He's obviously had this conversation with others before.

"Sammy won't do it."

John acquiesces to not smoke for the ride back to the Central Park South Hotel. He and Eddie seem to be pretty good friends. They hang out together the rest of the time.

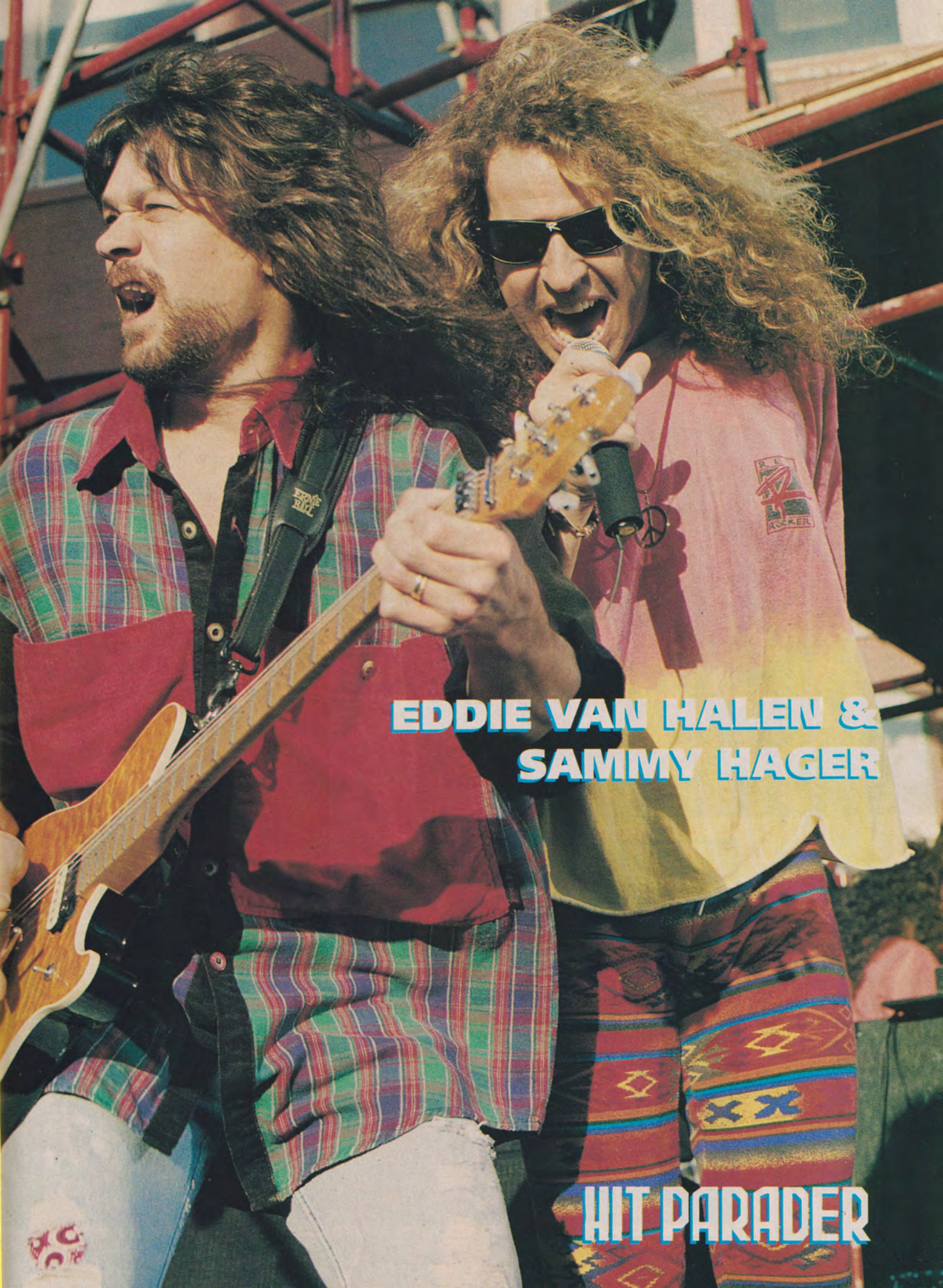
Just before it is time to go, Sammy walks in the room from the band's private dressing area. He carries a bouquet of three long-stemmed roses that a fan had tossed up on stage earlier. He walks up to me.

"I've been looking all night for a real lady to give these to," he flirts innocently, handing me the flowers.

What a guy.

What a show.

What a night!


EDDIE VAN HALEN &
SAMMY HAGER
HIT PARADER

PARTY PAGE



PHOTO: STEVE GRANITZ/PHOTOFEATURES



PHOTO: ROSS HALFIN/ZLOZOWER

Stephen meets Steven as Pearcy and Tyler say "howdy."

Mr. Tyler gives new meaning to having a blond on each arm.



Talk about a motley crew! The band hangs out with David Coverdale and popster Richard Marx.

JOE PERRY & RICHIE SAMBORA



HIT PARADER

SOUNDGA

Seattle Grunge Masters Hit The Heights With **Badmotorfinger.**

BY ROB ANDREWS

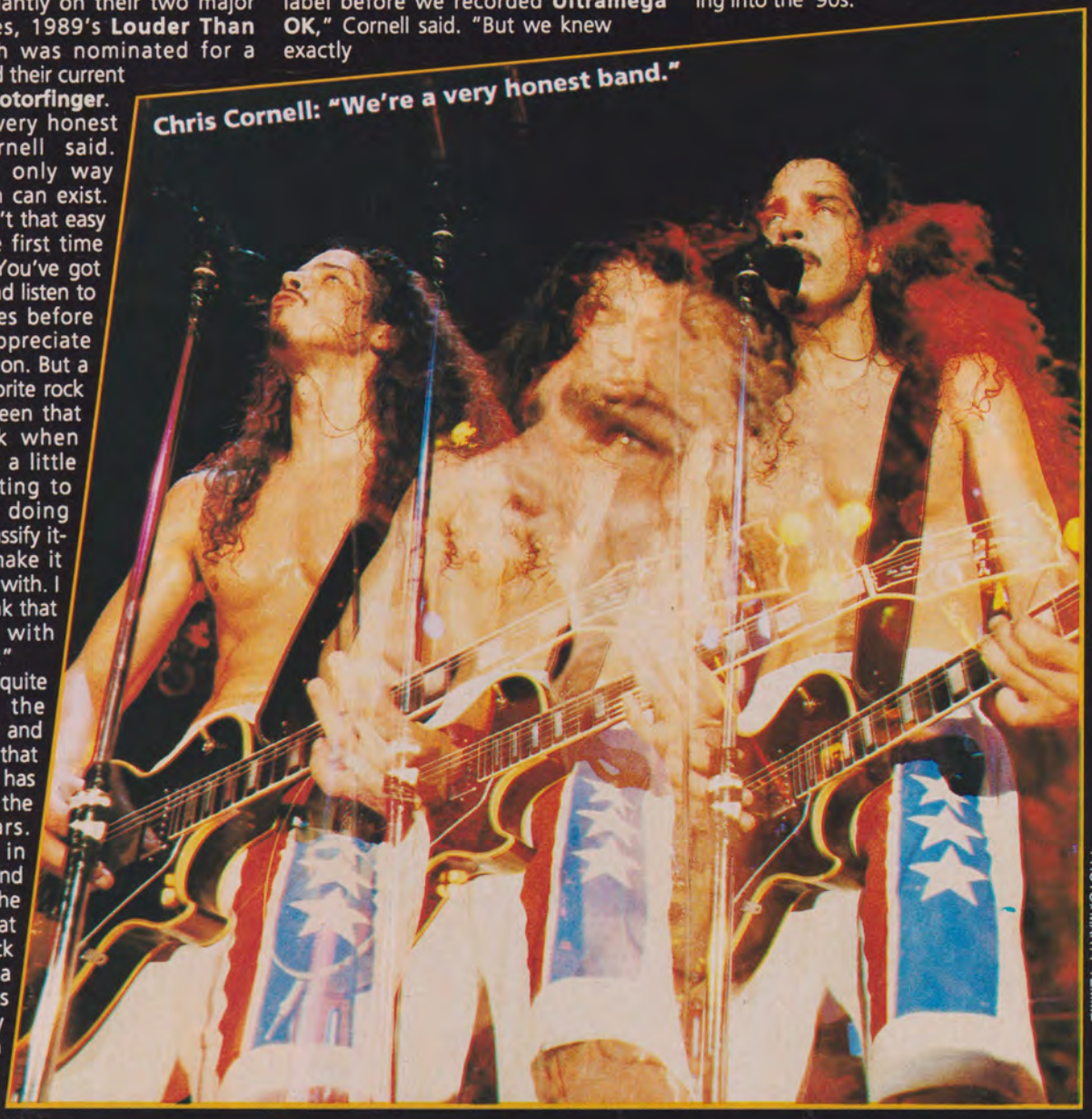
It's been called "grunge". But don't call it that in front of Soundgarden, the four man metal ensemble that has been putting the rock world on its collective ear for the last four years. What grunge is isn't easy to explain; it's just part of the moody, atmospheric, intense sound that vocalist Chris Cornell, guitarist Kim Thayil, drummer Matt Cameron and new bassist Hunter "Ben" Shepherd have created. But it's also a somewhat limiting term, a catch-all for those who can't relate to the broad musical expanse this Seattle unit has utilized so brilliantly on their two major label releases, 1989's **Louder Than Love** (which was nominated for a Grammy), and their current smash, **Badmotorfinger**.

"We're a very honest band," Cornell said. "That's the only way Soundgarden can exist. Our music isn't that easy to digest the first time you hear it. You've got to go back and listen to it a few times before you really appreciate what's going on. But a lot of my favorite rock has always been that way. I think when people have a little trouble relating to what we're doing they try to classify it- they try to make it easier to deal with. I just don't think that works with Soundgarden."

It really is quite amazing the degree of fan and media ruckus that Soundgarden has created over the last few years. Back home in Seattle, the band was one of the pioneers of that city's hard rock movement, a scene that has subsequently yielded such acts as Mudhoney, Pearl Jam and Nirvana. At first, they couldn't even catch the attention of a major label, releasing their first LP, **Ultramega OK**, on Seattle's own SST label back in 1987. But then their live shows started drawing comparisons to Led Zeppelin (mostly due to Cornell's Plantesque stage stance and the band's diverse musical attack) and the majors started to take notice. While some critics questioned the band's long-term commercial appeal, no one who heard 'em doubted that Soundgarden had something mighty interesting to say.

"We could have signed with a big label before we recorded **Ultramega OK**," Cornell said. "But we knew exactly what we were doing. A lot of our friends thought we were out of our minds to turn our backs on the big labels, but we wanted to make the album we wanted, and at that time we didn't think we could do that if we were signed to a major label. By the time we got around to making **Louder Than Love** we had the artistic control we wanted."

Almost as soon as **Louder Than Love** was released, a small but ever-growing legion of Soundgarden fans were pronouncing the band as the group destined to lead metal kicking and screaming into the '90s.



Chris Cornell: "We're a very honest band."

PHOTO: MARTY TEMME

R D E N MOTOR-VATED

While the album began a long, slow, but steady climb up the sales charts, the group hit the tour trail, covering the world alongside such compatriots as Faith No More and Danzig. As more and more fans jumped on the Soundgarden bandwagon, the group quickly emerged as a critical favorite, being hailed far-and-wide as one of metal's most inventive new units. At a time when hair mousse, eyeliner and a power ballad had become virtual necessities, Soundgarden quite simply showed there was another path to success.

"Coming from Seattle, rather than a place like L.A. has played a major part in what this band is," Cornell said. "Seattle has always been a metal town, all the way back to Hendrix in the late '60s. It didn't start with what's become known recently as The Seattle Sound. The bands here just tend to lean towards a certain sound, it's just part of living here. Once everything got rolling, all the bands started to influence one another. This whole thing has gotten caught up in a lot of hype; it's almost got a life of its own."

The success of **Louder Than Love** was the catalyst that brought that Seattle Sound to full public awareness. Glowing reviews in the international press catapulted Soundgarden to a level where their debut disc was nominated for a Grammy Award in the "Metal" category- an unprecedented event for a debut act. But all that attention has done little to move this outfit from the musical path they chose to follow long before they found themselves in the spotlight. Certainly on **Badmotorfinger** the band has taken the next evolutionary step in their artistic development. From the powerful opener *Rusty Cage* through the controversial first single, *Jesus Christ Pose*, Soundgarden have proven that all the attention heaped upon them has been well merited.

"We wanted to loosen up a bit on this record," Cornell said. "It seemed like the best way to do that would be to use the same producer (Terry Date) with whom we worked on the last album. We're familiar with him and he's familiar with us. All that work had already been done and we could just get down to making the record we wanted to make. We cover a lot of different styles on this album- which is exactly what we wanted to do. *Slaves And Bulldozers* is the kind of heavy thing a lot of people expect from us, but then there's *Jesus Christ Pose* which tells why I'm so irritated by the exploitation of Jesus On The Cross. We recorded an album that we liked- that it's pleasing the fans and the critics is almost a bonus."

PHOTO: EDDIE MALLUK



Soundgarden: "We've always wanted to maintain artistic control."

SHOOTING STARS

SLIK TOXIK



Slik Toxik hail from Canada; Toronto to be exact. They think they've got something special to offer the metal masses, and judging by the material contained on their debut EP, **Smooth And Deadly**, they may be right. This is metal that jumps out of your stereo speakers to grab you by the throat. No, it's not that you haven't heard the kind of stuff presented by vocalist Nick Walsh, guitarists Rob Bruce and Kevin Gale, bassist Pat Howarth and drummer Neil Busby before. It's just that these guys present their heavy riffs and flying leads with an intensity and energy that'll convince you that their music is something brand new, and that is half the game... isn't it?

"We want to be part of the rock and roll sound of the '90s," Walsh said. "We want to make our mark on the map; and not just in Canada or America, but all over the world."

Slik Toxik began in late 1988 when the band's core musicians Walsh, Bruce and Gale hooked up with lyricist Dave Mercel. Soon the band's other members were found, and the group set out on a lengthy quest to "write the best songs we could." Not being in a media center like New York or Los Angeles allowed the band to develop at their own speed, not rushing to compete in an overly-competetive market. Sure, it took over three years for the band's first recording to emerge, but as can be judged from the raucous power of *Riff Raff*, *Mass Confusion* and *Rachel's Seething*, the group's patience has been well rewarded. Now the band has set their sights on completing their debut album, **Doin' The Nasty**, which should be out later this year.

"The EP is kind of a warm up," Walsh said. "Now with the album we'll really be able to stretch out and show what we can do. I know we're gonna enjoy it, and we hope the fans do too."

LOVE ON ICE

Love On Ice like to view their music as "quirky hard rock." That makes sense when one understands the "quirky" nature of the band's members, vocalist/guitarist Dan Krueger, guitarist Dirk Sullivan, bassist Brent Williams and drummer Stan Robinson. This is a band that doesn't mind placing a violin amidst the metal mashings of *Self In Blue* or throwing in a jazz riff or two to highlight the hard rockin' intensity of *Gone Away*. Is all this quirkiness merely a gimmick to attract attention... a cry to stand out from the crowd? After hearing the band talk about it, one would be hard pressed to think so.

"This band is not a concept," Krueger said. "We're not searching for a sound. We just don't want to be bored. There's nothing worse than always knowing what the next verse of a song is going to be."

Sometimes it seems that not only can't the listener know what direction this band is headed next, but that the members themselves might not be so sure. Mixing Krueger's classically trained talents with the other guy's varied musical interests, this Portland-based unit may well emerge as one of the most talked about new acts of the year. They're playing music that's taking hard rock to its next evolutionary step. One can only hope that the rock masses are ready.

"Everything we do in this band just flows," Sullivan said. "We're not trying to complicate or confuse. But on the other hand, doing mainstream music isn't pleasing to us. It's not our music."



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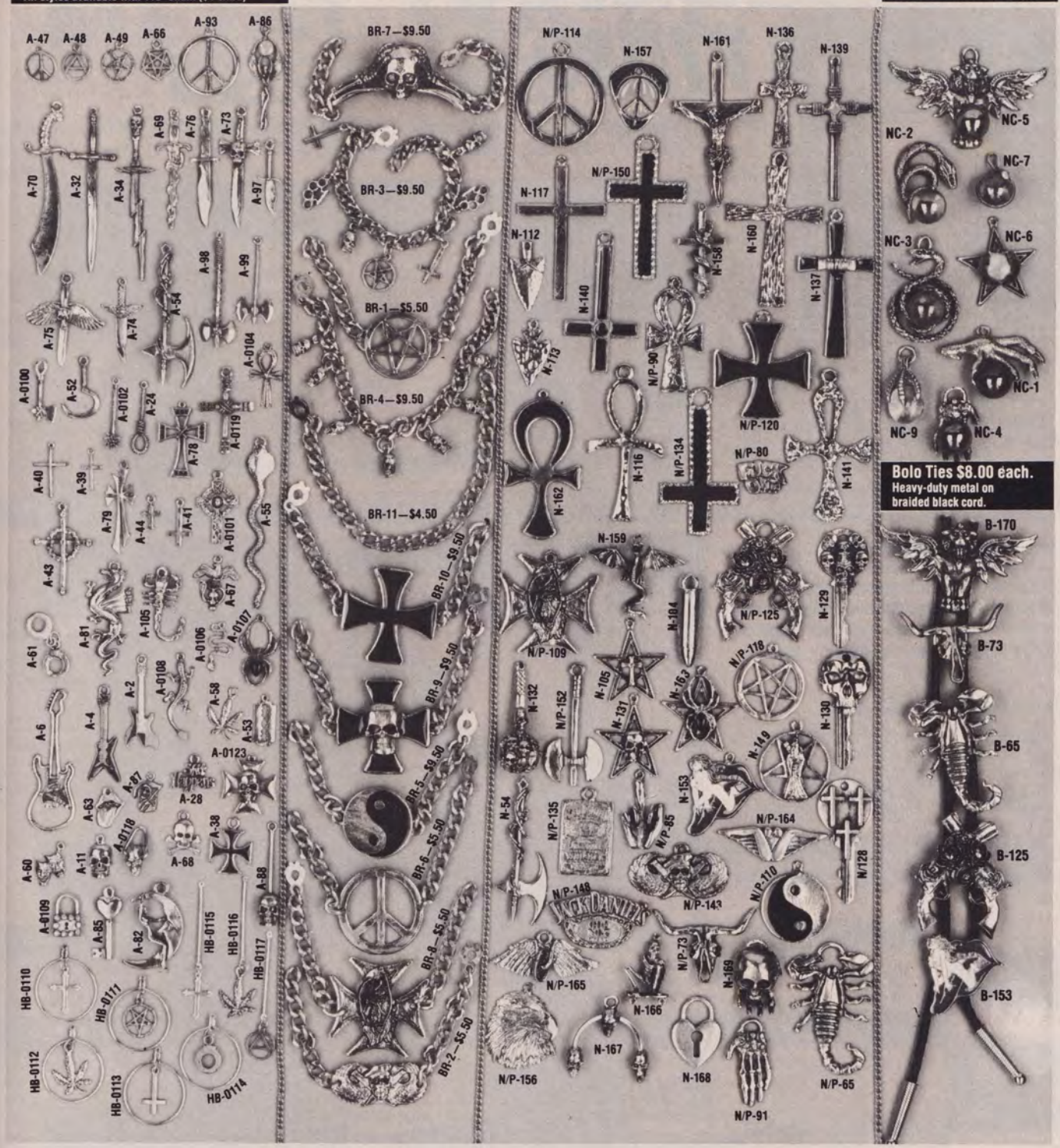
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CELEBRITY RATE-A-VIDEO

BY CHARLEY CRESPO

When I asked Chrissy Steele what she normally listens to on her own time, she said, "Not much." She says her tastes run toward "anything that has good hooks, good lyrics and a good singer." That must be what she looked for as she fast-forwarded past every speed/thrash metal video in the compilations we brought along.

Devil's Toy, **The Almighty**
I like the lyric "Love is the devil's toy." I like the song. The video is cool, but it's nothing special. I've seen 100 live videos, but it's understandable, bands have to work on a budget.

Sea Of Sorrow, **Alice In Chains**
These guys are interesting, I like them. I like the eerie silhouettes; they're very mysterious. Videos have to have a bit of mystery because some videos can say too much; they must leave something for the imagination. I like it.

Primal Scream, **Motley Crue**
I love this video. It's my favorite one this year. Vince Neil looks like a god. Has he been working out? This is what I mean, this video has mystery. It looks so artistic but very carnal. The editing is unbelievable. Vince Neil is singing better than ever; did somebody kick his butt to get that growl out? The shots of Nikki Sixx are really cool.

Soul Survivor, **Asphalt Ballet**
Nice looking guys. That's interesting, it looks like they're doing this in a tent. Lots of fog. I don't know if the singer's shy or what, but it would have been nice to see him looking into the camera more. I see the biker vibe. That's enough of that.

You're Not The Only I Know, **Kingdom Come**
A very beautiful girl again and again and again. It's redundant. I'd like to see an ugly girl in a video for a change. Nice lighting.

Esse Quam Videri, **Mordred**
What is this...? This guy is exactly like Faith No More. Hmm, maybe not. Oh yeah, definitely.

Holy Moses, **Follow For Now**
It's going to be hard for these guys to get away from the Living Colour thing.

You're No Good, **Sons of Freedom**
Now this is cool. I like all the mics. I like all the fat people, too. I like this; this is different and it's hard to be different.

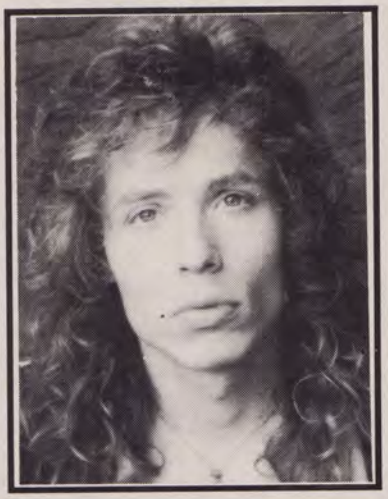
Line 'Em Up, **Dangerous Toys**
These guys should sing lower.



Chrissy Steele: "Motley Crues *Primal Scream* is my favorite video of the year."

PHOTO: KRASNER/TREBITZ

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HOBBY SHOP

BY ANDY SECHER

Each month we give you special insight into the private lives of metal's biggest stars by telling you about their outside interests. This time, Motley Crue's Vince Neil visits the Hobby Shop.

Vince Neil is full of surprises. Just when you might imagine you have Motley Crue's charismatic vocalist pegged, the blond frontman shows a different side to his personality. Sure, a few years ago one could probably present a pretty good thumbnail description of Vince's interests; that infamous troika of sex, drugs and rock and roll. But today, as the Motley men begin their second Decade Of Decadence, his interests have expanded to encompass his young family and his hobbies, flying and auto racing. Recently we sat down with the ever-enthusiastic Mr. Neil to discuss his non-Motley diversions in this month's edition of the **Hobby Shop**.

Hit Parader: So what do you do when you've got a few free minutes away from Motley Crue?
Vince Neil: Actually, I've got quite a few hobbies; flying helicopters, playing golf and racing cars. I guess golf is nearest to my heart at the moment, but my handicap is still fluctuating. My real handicap is that I need bigger clubs (laughs). But my game is getting better. I remember one tournament I was in recently-one of those L.A. celebrity things-where two people were tied at 13 under par, and I needed to sink this big putt to win it and I did! That was great.

HP: It would seem that golf is by far the safest of your hobbies. Don't the band members mind you taking your life into your own hands in helicopters?
VN: Yeah, they do. Nikki (Sixx) complains about it all the time. He's very anti-helicopter. I can understand his feelings when you realize that the helicopter we had in our *Same Old Situation* video was the exact same one that crashed when Stevie Ray Vaughan was killed. But we've been around helicopters so much over the years, that I began to wonder what each of the controls and buttons do. It was just a natural curiosity. So the next step for me was starting to take lessons.

HP: So far you've discussed very active hobbies, but do you have any quieter around-the-house interests?
VN: Having a kid is my around-the-house hobby. When you've got a baby, that takes up a lot of your time. Nikki and I both take our kids on the road. I'm just making sure that Nikki's son is keeping his hands off my little girl. It's amazing how much time I spend with my family now, it's really cool.

HP: When you take your family on the road with you do you find that your attitude changes. You can't be as wild as you used to be!
VN: No, and that's fine. Our attitude is that having families haven't changed great bands like the Stones and Aerosmith, so why should it change us? Having a family gives you a reason to go home at night. There were times when we didn't want to go home. There was nothing there for me. Now there is. Thankfully my wife is as crazy as I am, so it's not that much of a change after dealing with the guys all day.

HP: We've kind of skipped over your interest in cars. Why are you so fascinated with speed?
VN: It's just my personality, I guess. Me and Tommy are both really into it. We're gonna be on the Indy car circuit next year. We'll be racing "lights" and we're taking it very seriously. We've done 150 miles per hour in those. Then we hop in our Testarossas, and it's very tempting to just slam the pedal to the floor in that too. But you've got to be careful. We used to think we could outrun the cops, but we learned that you can't outrun one of their radios.

HP: Do you collect cars?
VN: I have some, but I'm not really a collector. What I am collecting these days is art. I have a few by Dali, which I love, but the way I combine my interests is by collecting model cars. I've got a whole bunch of those on a shelf in my office at home. I pick 'em up all over the world.

HP: What would you call your strangest hobby?
VN: I know you probably want me to say something really sexy. But the fact is that my strangest hobby is probably collecting license plates. Me and Nikki both have collected those specialty plates that the kids bring to the shows; those are the ones that say "Crue" or "Motley". A lot of those plates still have the registration on them! Our goal is to collect a specialty plate like that from all 50 states.

HP: So Vince Neil isn't exactly the rock and roll wildman anymore, huh?
VN: To be honest, I don't know if I ever was that wild. But I think that after ten years, and believe me, at times it was a pretty decadent decade, you do begin to shift your priorities. To us the most important thing is talking about the music. We're all a little pissed at the guys who interview us for an hour then only print a little bit about our wives. We're a rock and roll band, and that's where the focus should always be.

PHOTO: ROSS HALFIN/ZLOZOWER


VINCE NEIL
HOTEL
KNICKERBOCKER
HIT PARADER

INDIE REVIEWS

BY DANIELLE DOWLING

Haunted Garage, *Possession Park*

It seems that the human animal is readily drawn to the weird, wonderful and bizarre. Whether it be a bearded, double-jointed, seven foot lady at a traveling carnival or the splatter-punk Antarctic extravaganza of a group like Gwar, the more strange and outlandish the object of curiosity, the more it sticks out like a penguin with a Mohawk and the more attention it attracts. Haunted Garage thrusts its putrescence into the land of the bizarre with punk/hardcore/thrash mish-mosh of their debut **Possession Park**. Drummer Stiff Slug, bassist King Dinosaur, guitarist Johnny Ho and lead guitarist/transvestite Gaby Godhead make lots of noise while vocalist Dukey Flyswater bellows and screeches about his pet brain in a jar, named Fred. It's all good, nasty, slimy fun until you realize that this bearded lady is nothing more than a one-dimensional cardboard cut-out. There's something missing to this roadside horror show. Sure, tunes like *Little Green Men* and *976-KILL* are fun and energetic and their version of *Hokey Pokey* is hilarious, but it needs something special to make **Possession Park** worth the price of admission.

Rating: ***



Skin Yard, *1000 Smiling Knuckles*

You can tell that these guys are from the Seattle scene—they sound like every other grunge rock band to come from the area. It's utterly disappointing since their last effort, **Fist Sized Chunks**, showed some promise. The moody, retro-grunge material was satisfying and somewhat original. Their latest release, however, entitled **1000 Smiling Knuckles**, sounds like second-hand Soundgarden and Mother Love Bone and when they don't sound like those two bands, like on *Psychoriflepowerhypnotized*, they sound like fellow Space Needle grungers Mudhoney. To be fair, the first two songs on the album, the title track and *River Throat*, are noteworthy, capturing the attention through a pulsating bass line and raw sexual energy, but everything goes downhill after that. If you really dig grunge and have the extra loot to spend, you may want to check them out, although it would be more gratifying to digest some of their previous delicacies. But if you don't have the money, just listen to Soundgarden—it's the same trip.

Rating: **

Solitude Aeturnus, *Into the Depths of Sorrow*

Unlike a chintzy black velvet Elvis throw pillow, Solitude Aeturnus' debut, **Into the Depths of Sorrow**, is not a cheap imitation. It is, however, reflective of the doom metal scene from which it was spawned. Elements of Black Sabbath and Candlemass can be detected in almost every song, but there's an inexplicable quality in their material that demands attention and saves them from falling into the "same song, different band" category. Maybe it's the sweeping intensity of *Opaque Divinity* or the infectious melody of *Destiny Falls to Ruin*. Originality exists only in the fact that this is their interpretation of doom metal, and it's a commendable one. With some innovation and growth, Solitude Aeturnus could breath new life into the stale atmosphere of the metal scene.

Rating:***

Barkmarket, *Vegas Throat*

First Dr. Barkmarket drills into the center of one of your molars without novacaine and then applies the **Vegas Throat** mouthwash to properly agitate the newly exposed nerve. The typical dentist office easy-listening music is replaced by the clamor of directionless drums and acid-gone-mad guitars underlined by a groovy, led-belly bass. Instead of asking you about the family, school, work, recent vacation, etc., Dr. Barkmarket will scream in your ear, "Put that pitbull down and stay awhile." After the laughing gas wears off, you wake up to find that what you've been experiencing is a demented dental dream while listening to Barkmarket's latest, **Vegas Throat**. The New York based trio, spearheaded by the vocals, guitars and assorted noises of producer/songwriter Dave Tardy, delivers a tour de force example of what happens to people when the ingest too much wallpaper glue. *Hydrox* is the stunning climax of the album with tremendous, haphazard sonic tendencies. While not as powerfully insidious as **Unsane** or **Rat At Rat R**, Barkmarket's still a very worthy purchase.

Rating:****

Asphyx, *The Rack*

Filth can cause acid indigestion if you do not carefully monitor your intake. So go easy there, tiger; you can't exactly devour every death metal album. You may implode leaving an awfully gooey mess for the rest of us to clean up. Asphyx could leave unsightly, implosive piles of slop across the globe with **The Rack**. Their mix of hyperspeed grindcore, straight ahead thrash and death metal with smatterings of grunge and doom metal is somewhat tantalizing. However their method of operation is often more plodding than exciting, especially on *Diabolical Existence* and the token instrumental *Ode to a Nameless Grave*. Martin Van Drunen's vocals make one want to scream out, "Would someone show this boy how to gargle?" His voice is akin to the sensation of a porcupine's quills scraping against your flesh which could be glorious for some but terribly annoying for others. **The Rack** is a commendable effort for this Danish three piece, but it's not worth implosion.

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SONG INDEX

74) BLACK MAGIC 75) RAINING BLOOD
79) YEAH, YOU WANT IT ! 81) MOUTH FOR WAR
86) ALIVE 86) SMELLS LIKE TEEN SPIRIT

THE STORY BEHIND THE SONGS Slayer's *Black Magic* and *Raining Blood*

Black Magic and *Raining Blood*, from Slayer's current live album, DECADE OF AGRESSION, are the mark of the collective, twisted minds of group's guitarists, Kerry King and Jeff Hanneman. Notes King, "You gotta put into perspective how fantasy-oriented my lyrics are. You can do anything when you're dealing with fantasy lyrics; there are no boundaries or rules 'cause it's your fantasy." *Raining Blood* was written as the band recorded their **Reign In Blood LP**. Inspired by a dream, Hanneman started the song but due to recording committments, handed it over to King, who finished the lyrics in his bandmate's style. For instance, except for "tears" and "hear," *Raining Blood* has no rhymes. "When I write a song by myself, it almost always rhymes," says King. "I'd like to get away from that because it gets old and goofy like a limerick if everything you write rhymes. Jeff can write a song without rhyming and not even think twice about it. Because he started that one, I took off on his idea."

King says that *Black Magic* is about a person starting to fiddle with the occult, but ends up getting overwhelmed and consumed by it. The dabbler is really over his head in Black Magic by the lines "Laughing in sorrow! Crying in lust!". Notes King, "I wrote those two lines backwards. Originally I wrote them down the way they should be (Laughing in lust, crying in sorrow) and then switched them as a demented-type thing. It was 'this is how things would be if you're into Black Magic, possessed by Satan.' Your values would be opposite."



BLACK MAGIC

Kerry King
Jeff Hanneman

As recorded by SLAYER

Cursed! Black magic night!
We've been struck down—
down in this hell!
Spells surround me day and night
stricken by the force of evil light—
a force of evil light!

Cast under his spell!
Blinding my eyes!
Twisting in my mind!
Fight to resist the evil inside
captive of a force of Satan's might—
a force of Satan's might!

Fighting the curse!
Break it I must!
Laughing in sorrow!
Crying in lust!

My strength slips fast....
Soon I must fall
victim of fortune!
My sources grow small...
life slips away
as demons come forth.
Death takes my hand
and captures my soul.

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RAINING BLOOD

Jeff Hanneman
Kerry King

As recorded by SLAYER

Trapped in Purgatory—
a lifeless object, alive,
awaiting reprisal.
Death will be their acquisition.
The sky is turning red.
Return to power draws near.
Fall into me;
the sky's crimson tears.
Abolish the rules made of stone.

Pierced from below, souls of my
treacherous past
betrayed by many.
Now ornaments dripping above
awaiting the hours of reprisal.
Your time slips away.

Raining blood from a lacerated sky,
bleeding its horror,
creating my structure.
Now I shall reign in blood.

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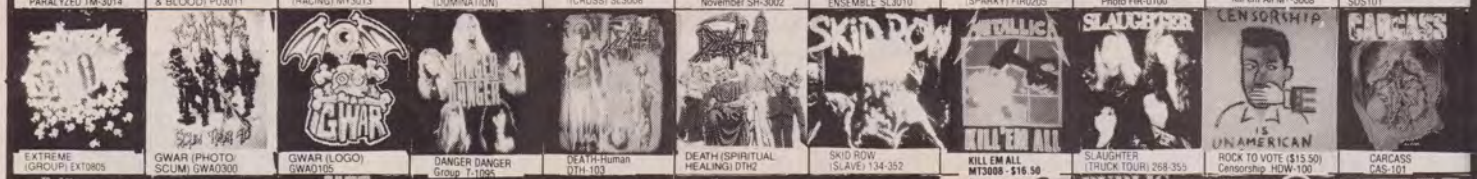
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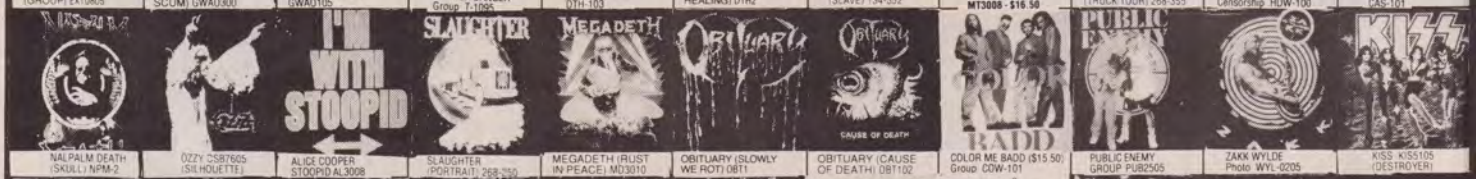
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DRAMARAMA
T-1097 LOGO
D.R.I.
DRI-10 THRASH ZONE
ENUFF Z'NUFF
ENU-0705 GROUP
EXPLOITED
EXP-105 MASSACRE

EXHORDER
EXH-1 SLAUGHTER IN
E.M.F.
NMT976 LOGO (L&XL)
T-1100 SMOKE
EXCEL
EXC-0305 DUO FACES
EXTREME
EXT1205 FRANCIS BLK
EXT1305 GROUP
FASTER PUSSYCAT
077-270 AMERICAN
077-167 HOUSE PAIN
FORCED ENTRY
ENT-102 FORCED
ENT-2 HANDS
FEAR OF GOD
FG-3001 WITHIN
FIREHOUSE
FIR0100 BAD
FISHBONE
FB3002 GLOW LOGO
FB3005 MANTA RAY
FAITH NO MORE
FN3005 REAL FIRE
FN3002 LOGO
Z-25 EYE ON PALM
FN-3006 LOGO
GANG OF FOUR
704-383 MALL
GODFLESH
GOD-1 LOGO
GUNS N' ROSES
GR3013 SLASH
GR3014 IZZY
GR3015 DUFF
GR3015 CD ILLUSION
GR3020 CIVIL WAR
HEAVY D & THE BOYZ
HVY-0805 GROUP
HELLOWEEN
G-320 WIZARD
G-387 PUMPKIN
HEATHEN
HTN-1 VICTIMS
HENDRIX
HEN1900 RADIO ONE
WD-823 KISS SKY
HEN2305 BURNING GUITAR

ICE T
ICE-0105 CHAINS
IMMOLATION
IMO-1 GROUP

IRON MAIDEN
G-507 M ENGLAND
G-332 KILLERS
G-30 LIVE AFTER
013-223 TAILGUNNER
013-253 EDDIE & KID
JESUS JONES **
JJW100 GROUP
JJB103 LOGO (BLK)
JUDAS PRIEST
005-200 SCREAMING
015-247 ROBOT
015-164 PAINKILLER
015-245 DRAGON
015-258 GROUP
JANES ADDICTION
JA3006 SANTA LUCIA
BT-335 SHOCKING
BT-336 ANGEL FLAME
BT-351 GROUP PORT
JA3005 RITUAL
JA3007 TOUR '91
JA-3010 CATHEDRAL
JA-3011 WINGED HEART
JUNKYARD
JY3001 ACES HIGH
KATMANDU
KM3001 DRAGON
KISS
KIS5205 MAKE UP FACES
KIX
KIX1405 HOT WIRE
KING DIAMOND
076-231 CONSPIRACY
KREATOR
NMT624 ENDLESS PAIN
KTR104 COMA
NMT-713 SKULL LOGO
KIK TRACY
407-399 SHIELD
L.A. GUNS
310-330 VAMPIRES
310-200 COCKED
G-438 SHIELD
310-360 GROUP
310-402 PYRAMID
MEGADETH
MD3012 HANGER 18
MD3011 LAUNCH
MD3014 ALIEN
MALEVOLENT CREATION
MAL-1 10 COMMAND

MASSACRE
MCR-1 GROUP
MISFITS **
MIB101 EARTH A.D.
MIB103 DIE DIE
MIB-105 LEGACY
MORDRED
NMT861 IN THIS LIFE
MARKY MARK/FUNKY BUNCH
T-1104 GROUP
MORRISSEY
MRS0200 KILL UNCLE (1988)
MOW-100 LOVE LIFE
MOTHER LOVE BONE
ML3001 GROUP
ML-3002 LOGO
MIND FUNK
288-405 ALBUM
MINISTRY (1 SIDED)
MI3001 THE MIND
MI3002 BURNING INSIDE
MI3003 ALL DAY
MI3004 TWITCH
MI3005 STIGMATE
MOTLEY CRUE
MY3004 NURSES
MY3010 HALF SKULL
MY3009 BALL/CHAIN
MY3014 HISTORICAL FIEND
MY-3016 GROUP (1 SIDE)
METAL CHURCH
MEA3105 GUITAR SWAMP
MADONNA
MDN7200 PILLOW PHOTO
NAPALMDEATH
NPM-1 VAMPIRE
NPM-103 MANIPULATION
NIRVANA
NIW-100 NAKED BABY
NUCLEAR ASSAULT
151-236 AMERIKA
151-403 OUT OF ORDER
N.W.A.
NMT753 ALBUM COVER
NMT787 SHOOT GALL
NMT917 REAL NIGGAS
NMT983 CD PHOTO
NMT-972 REVERSE
OBITUARY
OBT-3 PILE OF SKULLS

OZZY
OSB7705 TEARS
OSB-8600 CROSS (GLOW)
O...3-8205 BLIZZARD
OSB-8505 DECAYING FACE
OSB 8705 OZZY-RANDY TRIBUTE
OVERKILL
NMT530 YEARS DECAY
NMT549 BIRTH
T-1016 HORRORSCOPE
T-1064 BLOODY MONEY
T-1105 NEW MACHINE
PRIMUS
PRI0600 SEAS CHEESE
PRI0905 CLAY FIGURE
PRI1000 YOU SUCK
PRONG
NMT658 BAND LOGO
NMT659 ALBUM
T-1067 PUSSHEAD
POISON
PO3012 ROAD DOGS
PRINCE
PR-3005 POWER
PSYCHO BITCHES
090-406 DEFINITION
PUSSHEAD
PH3009 EXTERNAL STRUGGLE
PUBLIC ENEMY
PUB1305 BLK PLANET
QUEENSRYCH
QUW-104 CARTOON
QUB-107 MIND CRIME
RED HOT CHILI PEPPERS **
CPW103 CHILI N.Y.
CPB-102 SPERM
REM
NMT948 BAND PHOTO
REVOLTING COCKS
RIC3001 STAINLESS
RIC3002 BIG SEXY LAND (1 SIDE)
RHINO BUCKET
705-384 RHINO TRAIN
RUSH
RR-3001 ROLL BONES
SCREAMING TREES
SCR0100 UNCLE
STEVE VAI **
NN-5 LIVE
SVB-101 PASSION

SCREAMING JETS
SG-3001 ATTACK
SKID ROW
134-133 MAKE A MESS
134-054 300 GIGS
134-190 SKID ACROSS
134-238 SCREAM
SACRED REICH
SAC1105 AMERICAN
SAC-1305 UNEXAMINED
SAM HAIN **
SAB101 BLOODY
SAB103 NOVEMBER
SCORPIONS
SCO-1805 WOMEN
SCORPION
SEPULTURA
SEP102 SCHIZOPHRENIA
SLAYER
SL-3011 HELL AWAITS
SL-3012 LIVE UNDEAD
SL-3009 IMPALED HEADS
SOUNDGARDEN
SOU-0305 BADMOTOR
SUICIDAL TENDENCIES
SUI-1205 MONEY
SWEET F.A.
T-1076 GROUP
TATOO RODEO
703-382 ROAD HARD
TESTAMENT
TM-3009 SOLE SOUL
TM3010 NO MAN'S
TM3011 MALPRACTICE (L,XL)
TM3013 LOST SOULS (L,XL)
THUNDER
709-367 HAMMER
TRANSVISION VAMP
420-369 GROUP
TYPE O NEGATIVE
TON-1 LOGO

SLAUGHTER
268-220 GROUP
268-200 STICK IT
268-207 BOMBER
TESLA
TS3007 LIVE
TS3005 GROUP
TRIXTER **
NN-10 TOUR '91
NN-3 CARTOON
3RD BASS
TRD-0405 DERELICTS
T.S.O.L.
252-156 GROUP
TOMMY BOLIN
NMT560 TEASER
VAN HALEN
VH3005 HEAVEN HELP
VH3001 CARNAL
VH-3004 POUNDCAKE
VENOM
SG-910 WOLFHEAD
VANILLA ICE **
NN-1 EXTREME
NN-2 ALBUM
VIOLENT FEMMES
NMT968 BIRDS SING

WARRANT
WA3006 TASTE GOOD
WA3005 CHERRY PIE
WILSON PHILLIPS
NN-4 GROUP **
VOIVOD
T-1021 ROAR
T-1022 TECHNOLOGY
WARRIOR SOUL
WR3001 MASK
WR3002 BULLET HEAD
WR3003 HEADDRESS
XYZ
T-1103 WOLF
ZAKK WYKDE
WYL-0205 ZAKK
ZEROS
269-394 STAGE
ZEPPELIN
LED1204 SWAN TIE DYE ($19.00)
LED3405 WIZARD
WD-481 FIRST ALBUM
WD-601 ZEP II
WD-500 STAIRWAY
WD 506 HOUSE OF HOLY
LED3600 WHITE SWAN
LED4100 WHEAT FIELD
LED4205 OVERLORDS II
LED4405 COLLAGE
ZORLAC
Z-51 METALLICA

NEW METALLICA TEES $16.50
UPDATED DESIGNS PRINTED ON HEAVYWEIGHT METALLICA LABEL T-SHIRTS

MT3026 PUSSHEAD
MT3007 LIGHTNING
MT3008 KILL EM ALL
MT3009 METAL UP
MT3010 MASTER
MT3011 MASTER
MT3014 JUSTICE
MT3015 DAM. JUSTICE
MT3018 DORIS
MT3022 ONE/LANDMINE
MT3023 PHOTOS

T-SHIRTS

$14.50 each
$15.50 EACH (SHIRTS WITH **)
SEND FOR CATALOG - $1.00

All T-shirts and jerseys are 2 sided unless otherwise noted. Only the design on the front is pictured in this ad. There is a different design on the back. All shirts are silk-screened on high quality domestic heavyweight shirts. Due to the high quality and heavyweight material used shirts with ** are $15.50 each. Be sure to indicated size when ordering (M,L,XL) C.O.D. orders for continental U.S. Only.

ORDER FROM ROCK TOPS NOW

100% Satisfaction Guaranteed ! !

ALL OVER T-SHIRTS $19.95 EACH

ENTIRE SHIRT IS PRINTED

FRONT & BACK (L & XL ONLY)



134-361	SKID ROW(XL)	R0805	GUNS N ROSES	MYA002	CRUE
R0804	SLAYER	013-365	MAIDEN - CLAW	GRA022	GUNS N ROSES
MYA001	CRUE	ACB105	AC/DC-THUNDER	015-366	JUDAS PRIEST
R0803	MEGADETH	013-353	IRON MAIDEN	T-2000	N.W.A.
FBA006	FISHBONE	ACA014	AC/DC-RAZOR	DRS2801	DOORS-GROUP
POA013	POISON (L)	QUB-109	QUEENSRYCH	HEN2400	HENDRIX-LIVE
PHA008	PUSSHEAD	R0801	ANTHRAX	LED5201	ZEPPELIN
134-350	SKID ROW	R0803	MEGADETH-VIC	OSB8103	OZZY
ANA-0201	ANTHRAX	R0806	METALLICA ($24.00)		
R0807	M.CRUE($24.00)	R0808	VAN HALEN ($24.00)		

ROCK SWEATPANTS $24.00

PT-1	Metallica
PT-2	Motley Crue
PT-3	AC/DC
PT-5	Anthrax
PT-6	Megadeth
PT-7	Guns n' Roses
PT-9	Slayer
PT-11	Poison
PT-12	Warrant
PT-14	Testament



ROCK JERSEY SHORTS $19.00

SH-1	Metallica	SH-7	Guns n' Roses
SH-2	Motley Crue	SH-9	Slayer
SH-3	AD/DC	SH-11	Poison
SH-5	Anthrax	SH-12	Warrant
SH-6	Megadeth	SH-14	Testament



Metal Jewelry

Pins $7.00 Necklaces $9.00

GROUP	DESIGN	CODE #
ANTHRAX	LOGO	ANT128
BULLET BOYS	LOGO	BB515
DAMN YANKEES	LOGO	DY516
GUNS N ROSES	CIRCLE	GR129
ZEPPELIN	LOGO	LZ525
MEGADETH	LOGO	MEG127
METALLICA	LOGO	MET126
NELSON	LOGO	N518
PAULA ABDUL	LOGO	PA521
POISON	LOGO	POI132
RANDY RHOADS	LOGO	RR524
SLAYER	LOGO	SL131
AC/DC	LOGO	AC112
ANTHRAX	NOT MAN	ANT141
GUNS N ROSES	FACES	GR105
GUNS N ROSES	GUNS	GR104
GWAR	SKULL	GW504
JANET JACKSON	1814	JJ520
KISS	LOGO	K512
ZEPPELIN	WINGS	LZ503
MEGADETH	VIC	MEG101
METALLICA	JUSTICE	MET109
METALLICA	DAMAGE	MET107
MADONNA	LOGO	M505
MADONNA	PHOTO	M152
MOTLEY CRUE	DR.F	MC100
NELSON	PHOTO	N514
OZZY	LOGO	OO508
PAULA ABDUL	PHOTO	PA513
PUBLIC ENEMY	TARGET	PE526
SACRED REICH	LOGO	SR510
SCORPIONS	LOGO	SS11
SLAYER	CROSS	SLA113
SUICIDAL TEND	LOGO	ST517
TESTAMENT	MAN	TEST110
GUNS N ROSES	GUN	GR115
PUBLIC ENEMY	TARGET	PE-526
EXTREME	LOGO	EX-538



We can't possibly fit all our merchandise in this ad. **CATALOG $1.00**
See catalog for a **FULL LINE** of Rock Tour Jackets, Backstage Passes, Embroidered Patches, Tye Dye T-Shirts & Buttons. **Order today and get on our mailing list !! Many Sale Items !!**

POSTERS

$6.50 EACH (2' X 3')

GREAT SELECTION OF ROCK & PIN-UPS

Over 200 pictured in our current catalog.

3169	ALICE IN CHAINS	3143	PAULA ABDUL
3110	MADONNA-TRUTH	3252	PUNISHER # 3
3141	GUNS N ROSES-GRP	3132	HENDRIX-BURNIN
3130	BLONDE ON HARLEY	3096	G N R COLLAGE
3094	TRIXTER-GROUP	3235	EXTREME-GROUP
3013	PUBLIC ENEMY	PL3058	J.S. ADDICTION ($9.50)
3042	BLACK CROWS	3039	IRON MAIDEN-FIGHTER
2962	SLAYER-LIVE	2933	FAITH NO MORE
2928	DANZIG	3121	SKID ROW- GROUP
2929	SLAUGHTER	3032	S. FOX-BATHING SUIT
2903	ALYSSA MILANO-RED	2902	ALYSSA SWEATER
2828	T. LORDS-BLK BIKINI	3230	EMF - LOGO
2284	SAM FOX-SILVER SUIT	3277	GINGERLYNN-SKATES
3247	G N R # 3-COLLAGE	2610	TRACI LORDS-BIKINI
2803	CINDY CRAWFORD	3275	METALLICA-BIRD
2899	KELLY BUNDY	2686	GINGER LYNN-TUB
3221	PUBLIC ENEMY		***& MANY, MANY MORE !!***



3017 NELSON



3142 BARBI TWINS


2797 CHEERLEADER


2856 SAMANTHA


2905 NICOLE EGGERT


3092 GLORIA

WHY ROCK TOPS ?

SPEED	We are totally computerized. No one is faster!
SERVICE	**1/2 million happy customers!**
SATISFACTION GUARANTEED	In 19 years, the magazines we advertise in have never received a single complaint. If for any reason you are not totally happy- simply return the item for a **prompt refund**. Just try to get your money back from our competitors. **GOOD LUCK!!**
SECURITY	In 19 years countless mail order companies have come and gone. Your money is safe with us.
SELECTION	Always the latest licensed tour merchandise. We never substitute bootleg garbage like some other companies.
SAVINGS	You know what t-shirts cost at concerts and mall stores. We have low prices and great selection!!
SALES	See our catalog for older designs at half price!!

VIDEOS $23.95 MANY MORE-CALL FOR DETAILS

R1598	AC/DC-Interview	R1578	Cinderella-Gypsy Road
R472	AC/DC-Let There Be Rock	R1716	Celtic Frost-Hammersmith Odeon
R1770	Aerosmith-Making of "Pump"	RI782	Anthrax-Through Time
R1029	Alice Cooper-Returns	R1239	D.R.I. Live at Ritz
R1539	Danzig-Live	R1477	Samantha Fox-Live ($19.95)
R1814	GWAR-Live Antartica	R140	Iron Maiden-Iron Curtain
R1697	Iron Maiden-Interview	R1751	Iron Maiden- Maiden England
R1597	Kiss-Interview	R-1087	Metallica-Cliff
R1793	M.Crue-Dr.Feelgood($17.98)	R1806	Napalm Death-Live
R1590	Red Hot Peppers-Live ($17.98)	R1845	Suicidal Tendencies-Light-Camera($21.50)
R1166	Combat Tour Live- Venom, Slayer more	R1347	Hard n Heavy #1-Wasp, Ozzy, Anthrax, etc
R1953	Nelson-After Rain ($16.98)	R2030	Metal Video #5 (Nelson) ($15.98)
R1792	Moscow Music Fest #2-Ozzy, Crue	R1509	Hard n Heavy #4-Skid Row, Hot Peppers...

ROCK & ROLL COMICS

$3.50 EACH



RRC1	GUNS ROSES		
RRC43	GUNS ROSES '91		
RRC10	WARRANT		
RRC14	SEX PISTOLS		
RRC15	POISON	RRC11	AEROSMITH
RRC13	ZEPPELIN	RRC16	VAN HALEN
RRC18	ALICE COOPER	RRC20	QUEENSRYCH
RRC22	AC/DC	RRC42	METALLICA
RRC24	ANTHRAX	RRC2	METALLICA / MEGADETH
RRC26	DOORS I	RRC17	PAULA / MADONNA
RRC27	DOORS 2	RRC19	PUBLIC ENEMY-CREW
RRC31	GUNS/ROSES 2	RRC28	OZZY / SABBATH 1
RRC34	BLK CROWES	RRC29	OZZY / SABBATH 2
RRC40	N.W.A.	RRC41	PAULA ABDUL

FABRIC JEWELRY *Poison*

GROUP	CHAINZ $4.50	BANDZ $4.00	KORDZ $5.00
AC/DC	KO2AC	KO3AC	KO1AC
ANTHRAX	KO2AN	KO3AN	KO1AN
CINDERELLA	KO2CI	KO3CI	KO1CI
DAVID ROTH	KO2DR	KO3DR	KO1DR
GUNS/ROSES	KO2GR	KO3GR	KO1GR
MEGADETH	KO2MG	KO3MG	KO1MG
MOTLEY CRUE	KO2MC	KO3MC	KO1MC
POISON	KO2PO	KO3PO	KO1PO
SLAYER	KO2SL	KO3SL	KO1SL
TESTAMENT	KO2TT	KO3TT	KO1TT
VAN HALEN	KO2VH	KO3VH	KO1VH
WARRANT	KO2WA	KO3WA	KO1WA

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13 cards in a pack
Always Different
$1.50 per pack
36 pack case $36.00
288 Cards to Collect.

ROCK HATS

EMBROIDERED

$11.00



MTH-020	Metallica
ANH-008	Anthrax
GRH-005	Guns n' Roses
MYH-009	Motley Crue
ACH-008	AC/DC
POH-007	Poison
MDH-009	Megadeth

COC-001	C.O.C.
VHE-003	Van Halen
FNH-001	Faith No More
GWH	GWAR
LZU	Led Zeppelin
NNU	Nelson
OZU	Ozzy
PEU	Public Enemy
STU	Suicidal Tendencies
C-94	Black Crowes

Rock Tops **DEPT.D-17 BOX D, MAIN ST., BLOOMINGTON, N.Y. 12411**

QUANTITY	NAME OF ITEM	SIZE	CODE #	PRICE OF EACH	TOTAL

PLEASE PRINT

NAME

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POSTAGE	
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TOTAL ENCLOSED	

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$4.00 EACH / 2 FOR $7.00 TOTAL NUMBER OF ISSUES____
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CANADA ADD 25% / FOREIGN ADD 50%



LED ZEPPELIN LIVES!



And have we got a whole lotta Zep for you! This extraordinary edition of METAL MUSCLE is all the Zep a Led-head could want ... an extensive band history ... trivia & Zep collectibles ... personal profiles of Robert, Jimmy, Bonzo and Jonesy ... complete Led Zeppelin discography and videography ... the Zep gear ... a closer look at *The Song Remains The Same* ... the historic "Live Aid" reunion ... an interview with *Hammer Of The Gods* author Stephen Davis ... the post-Zep years and beyond. A collector's item, packed with vintage Zep photos and giant color pull-outs!

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LED ZEPPELIN $4.00 EACH / 2 FOR $7.00
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YEAH, YOU WANT IT!

Steve West
Bruno Ravel

As recorded by DANGER DANGER

I see ya lookin' at me
from across the room
with your backstage pass
from a roadie you blew.
Girl, you act so cool.
You like to play it shy,
but you can't fool me;
you got the wild sex vibe.
Yeah, you want it!
Yeah, you want it!
Yeah, you want it!
Yeah, you want it!
We want it too!
DD TIME

You go to all of the shows
when they cum to town.
All the girls know your face;
they say you been around.
You went from L.A. Guns
to Enuff Z'nuff
and then you partied with Poison
on the back of their bus.
Yeah, you want it!
Yeah, you want it!
Yeah, you want it!
We want it too!
DD TIME!

Your mother thinks we're rude
and Tipper says we're trash.
But as far as I'm concerned
you can kiss my ass.
So come on baby.
You ain't no yuppie.
Do the right thing
and bust those puppies.
Yeah, you want it!
Yeah, you want it!
Yeah, you want it!
Yeah, you want it!

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$13.50
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HUNDREDS OF METAL ITEMS!
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MA1001 Morbid Angel -Altars of Madness
ST3001 Suicidal Tendencies - Feel Like Shit
SL3001 Slayer - Seasons in the Abyss
JA3001 Jane's Addiction - Ritual Cover
FB1001 Fishbone - Logo
MD3001 Megadeth - Hangar 18
ST5001 Suicidal Tendencies - Fence photo
ND1001 Napalm Death - Grindcrusher Tour
DZ1001 Danzig - Skull
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METALLICA

They're the biggest... the baddest... the heaviest... THE BEST! Who else could we be talking about except Metallica - the band that's literally shaking the world. To honor this fearsome foursome, ***Heavy Metal Heroes Presents*** **Metallica**, a spectacular poster extravaganza, featuring 12 GIANT pull-outs of Metallica, along with such superstars as Guns N' Roses, Lita Ford and Motley Crue. In addition, there are up close and personal interviews with Lars, James, Kirk and Jason and color pin-ups galore. So if you love Metallica, pick up a copy of ***Heavy Metal Heroes Presents*** **Metallica**. It's the only magazine that does them justice!



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☐ HMH PRESENTS METALLICA
$4.00 EACH / 2 FOR $7.00
TOTAL NUMBER OF ISSUES_____

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FOR A TOTAL OF $_____

OR CHARGE TO:☐ MASTERCARD ☐ VISA

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MOUTH FOR WAR

As recorded by PANTERA

Revenge. I'm screaming revenge again.
Wrong. I've been wrong for far too long,
been constantly so frustrated. I've moved
mountains with less. When I channel my
hate to productive, I don't find it hard to impress.

Bones in traction.
Hands break to hone raw energy.
Bold and disastrous, my ears can't hear what you say to me.

Hold your mouth for the war.
Use it for what it's for.
Speak the truth about me,
determined.

Possessed. I feel a conquering will down inside me.
Strength. The strength of many to crush who might stop me.
My strength is in number and my soul lies in everyone.

The releasing of anger
can better any medicine under the sun.

Bones in traction.
Hands break to hone raw energy.
Bold and disastrous, my ears can't hear what you say to me.

Hold your mouth for the war
Use it for what it's for.
Speak the truth about me determined.

There comes a time within everyone to close your eyes to what's real.
No comprehension to fail, I vacuum the wind for my sail.
Can't be the rest, let others waste my time, owning
success is the bottom line.
Like a knife into flesh, after life is to death,
pulling and punching the rest of duration.
NO ONE can piss on this determination!

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In addition, you get pinups of Warrant and Trixter and exclusive interviews with Slaughter, Poison and the Black Crowes.

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If you're a GN'R disciple, you'll definitely devour this special edition of METAL MADNESS, devoted to the baddest band in the land. What makes this issue so collectible is its combination of the early Guns N' Roses glory days and the latest happenings in their always-outrageous ranks. Packed with lotsa pix, pin-ups, pull-outs and plenty of inside info, how can you hold out? Put one in your hot little hands — ORDER NOW!

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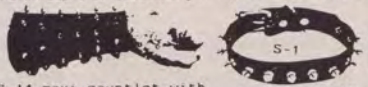
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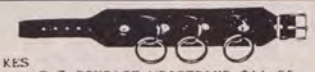
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TS1 METALLICA - Damaged Justice
TS5 S.O.D. - Machine Gun
TS7 METALLICA - Metal Up Your
TS8 SLAYER - Slaytanic
TS9 METALLICA - Damage
TS12 L.A. GUNS - Logo
TS17 METALLICA - Lightning
TS18 GUNS N ROSES - Appetite
TS21 METALLICA - Puppets
TS22 BON JOVI - Gangster
TS23 GUNS N ROSES - Logo
TS27 MEGADETH - Birth of Vic
TS28 FASTER PUSSYCAT - Latest Album
TS29 METALLICA - Justice For All
TS30 POISON - Say Ah
TS35 GUNS N ROSES - Rape
TS36 GUNS N ROSES - Skull
TS38 MOTLEY CRUE - Feel Good
TS39 ANTHRAX - Don't Look
TS47 IRON MAIDEN - Decennium
TS48 SLAYER - Spill The Blood
TS49 TESTAMENT - Practice
TS51 DICKINSON - Tattoo Millionaire
TS55 IRON MAIDEN - Deaf Sentence
TS59 MISFITS - Earth A.D.
TS60 MISFITS - Die Darling
TS61 FAITH NO MORE - Latest



TS93



TS98

TS64 KREATOR - Extreme Aggression
TS66 NUCLEAR ASSAULT - Game Over
TS69 NUCLEAR ASSAULT - Brain Wash
TS70 CORONER - No Color
TS72 DEATH - Leprosy
TS74 CORROSION - Who Won
TS76 OBITUARY - Slowly We Rot
TS78 D.R.I. - Thrash Zone
TS79 WARRANT - Cherry Pie
TS82 TESTAMENT - One Man
TS83 SLAYER - Abyss
TS85 MEGADETH - Launch
TS87 GUNS N ROSES - Barbed Wire
TS88 GUNS N ROSES - Heart
TS90 ANTHRAX - Time
TS92 GUNS N ROSES - 4 Aces
TS93 GUNS N ROSES - Impailed Skull
TS95 METALLICA - Sad But True
TS96 SLAYER - Titan Tour
TS97 MEGADETH - Alien
TS98 ANTHRAX - P.O.T.
TS99 SKID ROW - Slave
TS100 SKID ROW - Scream
TS101 MOTLEY CRUE - Bad Boys
TS102 MOTLEY CRUE - Decadence
TS103 GUNS N ROSES - Illusion
TS105 GUNS N ROSES - Civil War



TS100



TS87


TS95

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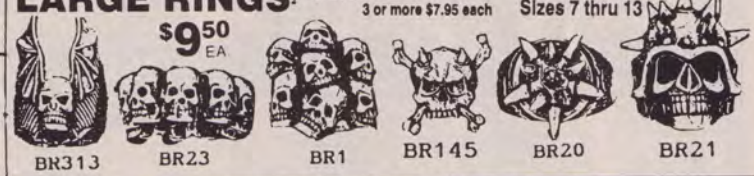


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1006 **DAGGER** Plain
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1055 **GREAT WHITE**
1009 **HANDCUFFS**
1058 **KISS**
1044 **KNIFE** Wings
1060 **LED ZEPPELIN**
1039 **MARIJUANA LEAF**
1010 **MONSTER** Eddie
1040 **OH SH--**
1072 **OZZY OSBOURNE**
1072 **PEACE SIGN**
1013 **PENTAGRAM**
1066 **RANDY RHOADS**
1014 **RAZOR BLADE**
1015 **REAPER**
1016 **ROLLING STONES** Tongue
1041 **SH-- HAPPAENS**
1026 **SKULL** Bones
1019 **SKULL** Dagger
1018 **SKULL** Lightning Bolt
1023 **SKULL** Plain
1021 **SKULL** Tophat & Stogie
1027 **SNAKE** Coiled
1007 **V GUITAR**
1071 **WHITESNAKE**

ROCK 'N ROLL COMICS $3.50

—ROCK FANTASY—
1011 **DAVID BOWIE**
1013 **DEF LEPPARD**
1014 **JIMI HENDRIX**
1002 **PINK FLOYD**
1035 **PINK FLOYD** 2
1003 **ROLLING STONES**
1007 **SEX PISTOLS**
1008 **VAN HALEN**
—REVOLUTIONARY—
1030 **AC/DC**
1015 **AEROSMITH**
1016 **ALICE COOPER**
1033 **ANTHRAX/FAITH NO MORE**
1045 **BLACK CROWES**
1041 **CURE**
1017 **DEF LEPPARD**
1037 **DOORS** Part 1
1043 **DOORS** Part 2
1018 **GUNS 'N ROSES**
1020 **LED ZEPPELIN**
1001 **METALLICA**
1042 **OZZY/BLACK SABBATH** Part 1
1044 **OZZY/BLACK SABBATH** Part 2
1024 **POISON**
1038 **PUBLIC ENEMY**
1034 **QUEENSRYCHE**
1025 **ROLLING STONES**
1026 **SEX PISTOLS**
1027 **VAN HALEN**
1028 **WARRANT/WHITESNAKE**
1036 **ZZ TOP**

(VHS) ROCK VIDEOS $29.95

1155 **AC/DC** Clipped
1095 **AEROSMITH** Pump In The Night
1078 **ALICE COOPER** Video Trash
1111 **ANTHRAX** Through Time
1156 **BADLANDS** Dag The Giblets
1037 **D.R.I.** Live At The Ritz
1150 **DANZIG** Luciifuge
1051 **DEF LEPPARD** Historia
1141 **DOORS** Live Europe '68
1147 **EXTREME** Photograffitti
1100 **FAITH NO MORE** You Fat Bast—$
1104 **GWAR** Live In Antarctica
1107 **IRON MAIDEN** Maiden England
1135 **JANE'S ADDICTION** Soul Kiss
1026 **KISS** Crazy Nights
1113 **L.A. GUNS** Love,Peace & Geese
1014 **LITA FORD** Lita
1144 **MEGADETH** Rusted Pieces
1010 **METALLICA** 2 Of One
1009 **METALLICA** Cliff Em All
1110 **MOTLEY CRUE** Dr. Feelgood/Videos
1053 **MOTLEY CRUE** Uncensored
1143 **NELSONS** After The Rain
1157 **OZZY OSBOURNE** Don't Blame Me
1145 **PANTERA** Cowboys From Hell
1005 **PINK FLOYD** In Concert
1041 **POISON** Sight For Sore Ears
1003 **QUEENSRYCHE** Video Mindcrime
1132 **RAMONES** Lifestyles Of The Rich
1074 **R.H.CHILI PEPPER** Live From Heaven
1114 **RUSH** Chronicles
1116 **SKID ROW** Can You Scream
1115 **SLAUGHTER** From The Begining
1112 **STEVIE RAY VAUGHAN** Pride & Joy
1119 **S. TENDENCIES** Lights,Camera,Revo.
1142 **TESLA** Five Man Video
1054 **VAN HALEN** Live Without A Net
1149 **WARRANT** Quality You Can Taste

FULL COLOR POSTERS $6.50

6268 **AC/DC** Mistress For X-mas
6025 **AEROSMITH** Pump
6322 **ALICE IN CHAINS** Group
6237 **ANTHRAX** New Group Sitting
6261 **BLACK CROWES** Group
6249 **DANZIG** Group
6280 **DOORS** Group/Graveyard
6325 **EXTREME** Group
6229 **FAITH NO MORE** Underpants
6333 **GUNS 'N ROSES** Axl
6301 **GUNS 'N ROSES** Collage '91
6335 **GUNS 'N ROSES** Duff
6321 **GUNS 'N ROSES** Group '91
6332 **GUNS 'N ROSES** Slash
6276 **HEART** Group
6286 **IRON MAIDEN** Tailgunner
6278 **JIM MORRISON** American Poet
6184 **JIMI HENDRIX** Polarized
6185 **KISS** Collage
6294 **LED ZEPPELIN** 4 Photos
6164 **LITA FORD** Guitar/Posed
6305 **LYNCH MOB** Group
6002 **MADONNA** Lingerie
6226 **MEGADETH** Hangar 18
6219 **METALLICA** By Table
6344 **METALLICA** 4 Faces
6338 **MOTLEY CRUE** Decade Group
6337 **M. CRUE** Decade Pentagram
6245 **NELSONS** Guitars
6150 **OZZY & RANDY** Tribute
6343 **PANTERA** Group
6207 **PINK FLOYD** The Wall-Teacher
6211 **POISON** Double Collage
6304 **POISON** Live
6029 **QUEENSRYCHE** Collage
6083 **SEX PISTOLS** Portrait
6082 **SID & NANCY** Portrait
6113 **SKID ROW** Portrait II
6254 **SKID ROW** Skids
6209 **SLAUGTHER** Group
6231 **SLAYER** Collage 1990
6257 **SLAYER** Crucified Skeleton
6296 **STEVE VAI** Portrait
6308 **SUICIDAL TENDENCIES** Group
6129 **SUZIE** Topless
6030 **TESLA** Lightning
6019 **TESTAMENT** Portrait
6119 **TRACI LORDS** Posed
6345 **VAN HALEN** Heaven Help Us
6258 **WARRANT** Group/Cherry Pie

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HEADBANDS $4.50

1000 **AC/DC**
1066 **AEROSMITH**
1004 **BON JOVI**
1006 **CINDERELLA**
1010 **DEF LEPPARD**
1064 **F. PUSSYCAT**
1034 **GUNS 'N ROSES**
1013 **IRON MAIDEN**
1016 **KISS**
1065 **L..A.. GUNS**
1017 **LED ZEPPELIN**
1058 **L. SKYNYRD**
1011 **MEGADETH**
1038 **METALLICA**
1018 **MOTLEY CRUE**
1071 **NELSONS**
1020 **OZZY**
1051 **PINK FLOYD**
1032 **POISON**
1041 **SKID ROW**
1067 **SLAUGHTER**
1052 **SLAYER**
1042 **WARRANT**

SWEAT PANTS $25
SPECIFY M,L,XL

1002 **AC/DC**
1004 **ANTHRAX**
1018 **G. DEAD**
1006 **GUNS 'N ROSES**
1005 **MEGADETH**
1000 **METALLICA**
1001 **MOTLEY CRUE**
1010 **POISON**
1008 **SLAYER**
1013 **TESTAMENT**
1015 **VAN HALEN**
1011 **WARRANT**

1992 CALANDERS $15
All New Pictures For Each Month

2000 **AC/DC**
2001 **BEATLES**
2002 **BON JOVI**
2003 **CURE**
2004 **DEF LEPPARD**
2005 **D. MODE**
2006 **DOORS**
2008 **GUNS 'N ROSES**
2009 **JIMI HENDRIX**
2010 **MADONNA**
2011 **METALLICA**
2013 **MOTLEY CRUE**
2014 **PINK FLOYD**
2015 **POISON**
2016 **PRINCE**
2007 **SAMANTHA FOX**
2017 **SEX PISTOLS**
2018 **SKID ROW**

Set of 5 BUTTONS $6
Pick your Favorite Group-Recieve a variety of Pictures

1036 **AC/DC**
1059 **AEROSMITH**
1062 **ALICE COOPER**
1085 **ANTHRAX**
1135 **BLACK CROWES**
1039 **BLACK SABBATH**
1063 **CINDERELLA**
1124 **DANZIG**
1010 **DEF LEPPARD**
1057 **DOORS**
1093 **EXODUS**
1121 **FAITH NO MORE**
1131 **FASTER PUSSYCAT**
1078 **GUNS 'N ROSES**
1082 **HEART**
1014 **IRON MAIDEN**
1122 **JANE'S ADDICTION**
1016 **KISS** Makeup
1098 **L.A. GUNS**
1017 **LED ZEPPELIN**
1066 **MEGADETH**
1019 **METALLICA**
1102 **MISFITS**
1021 **MOTLEY CRUE**
1133 **NELSONS**
1024 **O OSBOURNE**
1049 **PINK FLOYD**
1083 **POISON**
1107 **QUEENSRYCHE**
1110 **RAMONES**
1111 **R.H. CHILI PEPPER**
1109 **RUSH**
1130 **SAMANTHA FOX**
1138 **SEPULTURA**
1071 **SKID ROW**
1125 **SLAUGHTER**
1076 **SLAYER**
1112 **S. TENDENCIES**
1127 **TESLA**
1126 **TESTAMENT**
1033 **VAN HALEN**
1115 **WARRANT**

THROW PILLOWS $15 (12" x 12")

0044 **AC/DC** Razors Edge
0039 **AEROSMITH** Group
0004 **CINDERELLA**
0009 **DOORS**
0038 **GN' ROSES** Use Your Illusions
0042 **IRON MAIDEN** Holy Smoke
0033 **JIMI HENDRIX**
0007 **KISS**
0047 **LED ZEPPELIN** Collage 2
0046 **MEGADETH** Rust In Peace
0048 **METALLICA** Lightning
0026 **METALLICA** Justice
0036 **MOTLEY CRUE** Dr. Feelgood
0045 **NELSONS**
0031 **OZZY OSBOURNE**
0014 **PINK FLOYD**
0041 **POISON** Flesh & Blood
0017 **SEX PISTOLS**
0029 **SKID ROW**
0040 **SLAUGHTER**
0011 **SLAYER**
0030 **WARRANT**

NECKLACES $11

1000 **AC/DC**
1046 **AEROSMITH**
1090 **ANTHRAX** Persistence
1087 **BLACK SABBATH** Snakes
1005 **CINDERELLA**
1034 **CROSS**
1031 **DEF LEPPARD**
1082 **EXODUS**
1128 **EXTREME**
1081 **FAITH NO MORE**
1038 **GREAT WHITE**
1129 **GUNS 'N ROSES** Logo With Bullets
1091 **GUNS 'N ROSES** Skulls/Cross
1116 **JIMI HENDRIX**
1015 **KISS** Logo
1017 **LED ZEPPELIN** Logo
1019 **MEGADETH**
1122 **METALLICA** Justice
1123 **METALLICA** Logo
1097 **MOTLEY CRUE** Snake & Dagger
1060 **NELSONS**
1048 **OZZY OSBOURNE**
1036 **PEACE SIGN**
1093 **POISON** Pirate Skull
1112 **RUSH**
1094 **SLAYER** Crossed Swords
1086 **SLAYER** Eagle Logo
1115 **S. TENDENCIES**
1095 **TESTAMENT** Practice What You...
1084 **WARRANT** Logo

BACK PATCHES $9
Covers Entire Back Of Jacket

1198 **AC/DC** Razors Edge
1267 **BLACK CROWES** Group
1160 **D.R.I.** Skull
1098 **DEF LEPPARD** Hysteria
1247 **DEICIDE** Medallion
1196 **DOORS** Jim Morrison
1269 **EXTREME** Pornograffitti
1238 **GUNS 'N ROSES** Appetite
1105 **GUNS 'N ROSES** Rape Scene
1204 **IRON MAIDEN** Live After Death
1166 **KISS** Destroyer
1180 **KREATOR** New Lp Cover
1208 **MEGADETH** Rust In Peace
1212 **METALLICA** Damaged Justice
1115 **METALLICA** Justice
1210 **METALLICA** Lightning
1216 **MOTLEY CRUE** Allister Fiend Face
1217 **MOTLEY CRUE** Dr. Feelgood
1171 **OZZY OSBOURNE** Bible
1243 **POISON** Long Live Rock
1191 **SEPULTURA** Beneath The Remains
1257 **SKID ROW** Can You Scream
1253 **SLAYER** Crucified Skeleton
1220 **SLAYER** Eagle Logo
1237 **SUICIDAL TENDENCIES** Join The Army
1221 **TESTAMENT** Souls Of Black

LUCITE KEY CHAINS $4

1001 **AC/DC**
1072 **AEROSMITH**
1003 **ANTHRAX**
1008 **BON JOVI**
1077 **CINDERELLA**
1065 **DEF LEPPARD**
1071 **G'N ROSES**
1023 **IRON MAIDEN**
1106 **J. MORRISON**
1025 **KISS**
1026 **LED ZEPPELIN**
1089 **LITA FORD**
1062 **MEGADETH**
1030 **METALLICA**
1031 **MOTLEY CRUE**
1109 **NELSONS**
1033 **OZZY**
1076 **POISON**
1080 **SKID ROW**
1098 **WARRANT**

Huge 4' x 4' - SILK FLAGS $12

5052 **AC/DC** Razors Edge
5040 **AEROSMITH**
1034 **ANTHRAX** Not Man
1032 **BON JOVI** New Jersey
1001 **CINDERELLA** Group
1033 **DEF LEPPARD** Group
1005 **DOORS** Jim Morrison
5051 **FAITH NO MORE** Group
5041 **FASTER PUSSYCAT**
5059 **G N' ROSES** Barbed Wire Skull
5058 **GUNS 'N ROSES** Broken Heart
1007 **GUNS 'N ROSES** Group
5065 **IRON MAIDEN** Eddie & Kid
5021 **JIMI HENDRIX**
1039 **JUDAS PRIEST**
1036 **KISS** Destroyer
1042 **L.A. GUNS** Cocked & Loaded
1009 **LED ZEPPELIN** Swan
5027 **LYNYRD SKYNYRD** Pistol
1046 **MEGADETH** Peace Sells
5061 **MEGADETH** Rust In Peace
1012 **METALLICA** Justice
1013 **METALLICA** Lightning
5037 **MOTLEY CRUE** Dr. Feelgood
5062 **NELSONS**
1014 **OZZY OSBOURNE**
1015 **PINK FLOYD**
5046 **POISON** Flesh & Blood
1016 **POISON** Group
5020 **RUSH**
1056 **SKID ROW** Group
5039 **SLAUGHTER**
1031 **SLAYER**
5063 **S. TENDENCIES** Group
5053 **TESTAMENT**
1057 **WARRANT**

TOUR BOOKS $17.50
Limited Quantity - Collectors Item!

1054 **AD/DC** Blow Up Video
1460 **ANTHRAX** Among The Living
1050 **ANTHRAX** Euphoria
1476 **BLACK SABBATH** Born Again
1002 **BLACK SABBATH** Mob Rules
1049 **CINDERELLA** Long Cold Winter
1008 **HEART** Bad Animals
1491 **HEART** Brigade
1009 **IRON MAIDEN** Tour '83
1450 **IRON MAIDEN** World Slavery
1461 **JUDAS PRIEST** Mercenneries
1012 **LYNYRD SKYNYRD** Tour '77
1478 **MADONNA** Who's That Girl
1462 **METALLICA** Damaged Justice
1486 **OZZY** Bark At The Moon
1449 **PINK FLOYD** World Tour '87
1465 **QUEENSRYCHE** Waring Tour
1475 **ROLLING STONES** 1981
1457 **RUSH** Power Windows
1480 **SCORPIONS** Savage
1488 **SLAYER** Reign In Blood
1034 **SLAYER** Sacrifice Tour
1453 **SMITHS** Meat Is Murder
1456 **TESLA** Japanese Tour
1468 **TESTAMENT** 1990 Tour
1448 **VAN HALEN** 5150
1032 **VAN HALEN** Ou812
1469 **WHITESNAKE** 1987 U.K. Tour

EMBROIDERED PATCHES $3.50

1213 **AC/DC** Thunderstruck
1199 **AEROSMITH** Wings
1064 **ANTHRAX** Logo
1136 **ANTHRAX** Skateboard Logo
1129 **BON JOVI**
1008 **CINDERELLA**
1049 **DEF LEPPARD** Logo
1067 **DOORS** Blue Logo
1196 **EXODUS** Logo
1210 **FAITH NO MORE** Logo
1059 **GREAT WHITE** Logo
1125 **GUNS 'N ROSES** Axl
1146 **GUNS 'N ROSES** Double Guns
1141 **GUNS 'N ROSES** Five Skulls
1100 **GUNS 'N ROSES** Logo
1205 **HEART** Logo
1184 **IRON MAIDEN** Ribbon
1215 **JANES ADDICTION**
1019 **KISS** Logo
1127 **L.A. GUNS** Shield
1194 **LED ZEPPELIN** Stairway
1021 **LED ZEPPELIN** Swan Song
1024 **MEGADETH** Logo
1153 **METALLICA** 3-D Logo
1154 **METALLICA** Creeping Death
1027 **METALLICA** Justice
1026 **METALLICA** Logo
1029 **METALLICA** Monster
1028 **METALLICA** Puppets
1212 **METALLICA** Splash Logo
1209 **MISFITS** Logo
1193 **MOTLEY CRUE** Dr. Feelgood
1130 **MOTLEY CRUE** Girls
1192 **MOTLEY CRUE** Theatre
1157 **OVERKILL** Green
1090 **OZZY** Logo
1176 **PINK FLOYD** Logo
1034 **POISON** Logo
1131 **SKID ROW**
1207 **SLAUGHTER** Logo
1038 **SLAYER** Logo
1037 **SLAYER** Round Logo
1057 **SUICIDAL TENDENCIES** Logo
1206 **TESLA** Logo/Lightning
1177 **TESTAMENT** Lp Logo
1128 **WARRANT**

GLOW IN THE DARK FLAGS $19
Individually Painted with DAY GLOW Paints (4'x 4')

1038 **AC/DC** Razors Edge
1023 **AEROSMITH** Pump
1033 **BON JOVI** Young Guns
1003 **CINDERELLA** Group
1008 **DOORS** Photo
1035 **FAITH NO MORE**
1001 **FASTER PUSSYCAT**
1032 **GUNS 'N ROSES** Appetite
1030 **GUNS 'N ROSES** Group
1041 **IRON MAIDEN** Holy Smoke
1009 **JIM MORRISON**
1021 **JIMI HENDRIX**
1005 **KISS** Makeup
1000 **L..A. GUNS** Cocked & Loaded
1016 **LED ZEPPELIN** Collage
1027 **METALLICA** Justice
1006 **MOTLEY CRUE** Dr Feelgood
1007 **MOTLEY CRUE** Girls Girls
1036 **POISON** Flesh & Blood
1028 **SEX PISTOLS** Group
1024 **SKID ROW** Group
1039 **TESTAMENT**
1022 **WARRANT** Group
1002 **WHITESNAKE** Group

TYE DYE BASEBALL CAPS $14

1000 **AC/DC**
1001 **AEROSMITH**
1002 **ANTHRAX**
1005 **EXODUS**
1006 **FAITH NO MORE**
1008 **GUNS 'N ROSES**
1009 **IRON MAIDEN**
1010 **J. ADDICTION**
1012 **MEGADETH**
1013 **METALLICA**
1014 **MOTLEY CRUE**
1015 **PINK FLOYD**
1016 **POISON**
1018 **SKID ROW**
1020 **SLAUGHTER**
1019 **SLAYER**
1021 **TESTAMENT**
1022 **WARRANT**

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AUTHENTIC PRESS KITS $18
Used To Promote The Bands,Contains Bio, Photo & Backstage Pass

1067 **AEROSMITH** Permanent Vacation
1000 **ALICE COOPER** 1977 Bio, Photo
1094 **ANTHRAX** Bio,Photo,Living
1003 **CINDERELLA** Bio, Photo
1005 **DEF LEPPARD** Hysterial Bio
1070 **ERIC CLAPTON** Cross Roads
1101 **FAITH NO MORE** Real Thing
1093 **FASTER PUSSYCAT** Bio,Photo
1013 **GUNS 'N ROSES** Bio,Photo
1014 **HEART** Bad Animals
1015 **IRON MAIDEN** Bio, Photo
1084 **JIM MORRISON** Photo Demonic
1016 **JOAN JETT** 1983 Bio, Photo
1019 **KISS** 1975, Alive Bio
1009 **LITA FORD** Bio, Photo
1103 **LYNYRD SKYNRD** Legend Bio
1106 **MADONNA** Immaculate
1028 **MEGADETH** Bio, Photo
1029 **METALLICA** 1987 Bio,2 Photos
1095 **MOTLEY CRUE** Photo,Theatre
1043 **POISON** Bio, Photo
1100 **QUEENSRYCHE** Waring Bio
1047 **RUSH** Hold Your Fire,Bio
1074 **SAM FOX** Wanna Have Fun
1102 **SLAYER** South If Heaven
1080 **STEVIE NICKS** Other Side Mirror
1077 **STEVIE RAY VAUGHAN**
1097 **S. TENDENCIES** Join Army
1053 **VAN HALEN** 1982, Bio, Photo
1096 **WARRANT** Dirty Rotten Bio

FULL COLOR STICKERS $2

1002 **AC/DC**
1251 **AEROSMITH**
1205 **ANARCHY**
1212 **ANTHRAX**
1234 **D.R.I.**
1248 **DANZIG**
1055 **DEAD KENNEDYS**
1060 **DEF LEPPARD**
1076 **EXODUS**
1242 **FAITH NO MORE**
1128 **GUNS 'N ROSES**
1299 **JANE'S ADDICTION**
1094 **JIMI HENDRIX**
1122 **MEGADETH**
1110 **METALLICA**
1114 **MISFITS**
1118 **MOTLEY CRUE**
1250 **NAPALM DEATH**
1245 **OBITUARY**
1125 **PEACE SIGN**
1224 **PINK FLOYD**
1240 **POISON**
1254 **QUEENSRYCHE**
1136 **RAMONES**
1233 **R.H. CHILI PEPPER**
1145 **RUSH**
1147 **SAMHAIN**
1178 **SEX PISTOLS** 4 Faces
1165 **SISTERS OF MERCY**
1222 **SKID ROW** Group
1221 **SKID ROW** Sebastian
1210 **SLAYER**
1202 **S. TENDENCIES**

8x10 PROMO GLOSSIES $5
Used to Promote Bands

1002 **AC/DC** Group
1004 **AEROSMITH** Group Sitting
1007 **ALICE COOPER** Closeup, Makeup
1237 **ANTHRAX** Group
1201 **CINDERELLA**
1496 **DANZING** Group On Steps
1199 **DEF LEPPARD**Group Outside
1028 **DOORS** Group Posed
1641 **FAITH NO MORE** Group Standing
1500 **FASTER PUSSYCAT** Group
1232 **GUNS 'N ROSES** Axl
1215 **GUNS 'N ROSES** Group Posed
1038 **HANOI ROCKS**
1039 **HEART** Grp/Windows
1569 **I. MAIDEN** Group In Dunebuggies
1320 **JIMI HENDRIX** Live With Guitar
1048 **JOAN JETT** Solo Guitar
1057 **KISS** Live/'79
1347 **L.A. GUNS** Grp Sitting
1072 **LED ZEPPELIN** Grp In Field
1510 **LITA FORD** Sexy Shot
1356 **LYNYRD SKYNYRD** On Stage
1556 **MADONNA** Topless
1160 **MEGADETH** Group
1365 **METALLICA** 4 Pictures
1549 **MOTLEY CRUE** Dr. Feelgood
1381 **OZZY** Solo New
1092 **PINK FLOYD** 4 Pics
1388 **POISON** Group
1398 **QUEENSRYCHE** Group In Field
1535 **RAMONES** By Graffiti Wall
1208 **RANDY RHOADS** Live/Guitar
1577 **RUSH** New 3 Pics
1631 **SAMANTHA FOX** 3 Topless Pics
1242 **SKID ROW** Group
1245 **SLAYER** Group
1194 **STEVIE NICKS** Full Length
1645 **STEVIE RAY VAUGHAN** 4Solo Shots
1633 **S. TENDENCIES** Group Outside
1122 **VAN HALEN** Straight Jackets
1525 **WARRANT** Group Posed

PROMOTIONAL POSTERS $10
Imported From OK -- Limited Quantities!

1395 **AC/DC** Razors Edge
1224 **AEROSMITH** Pump
1357 **ANTHRAX** Persistence Of Time
1394 **CLASH OF / TITANS** Slayer,Megadeth
1330 **DANZIG** Crucifix
1118 **DEAD KENNEDYS** Holiday/Cambodia
1287 **FAITH NO MORE** Real Thing
1183 **GUNS 'N ROSES** Axl
1345 **JANE'S ADDICTION** Ritual
1343 **MARIA WHITTAKER** Topless/Leotard
1342 **MARIA WHITTAKER** Topless/Panties
1363 **MEGADETH** New Group
1323 **METALLICA** More Beer
1324 **METALLICA** Ride The Lightning
1375 **METALLICA** Sick,Sick,Sick
1208 **MISFITS** Fiend Club
1227 **MOTLEY CRUE** Dr Feelgood
1352 **MOTLEY CRUE** Theatre Of Pain
1415 **NAPALM DEATH** Life?
1201 **OVERKILL** Years Of Decay
1294 **PINK FLOYD** Wall Film Promo
1366 **POISON** Group Portrait
1367 **RAMONES** Something To Drink
1335 **SAMHAHN** Skull
1304 **SAM FOX** Black Swimsuit/Topless
1306 **SAM FOX** Look up/Topless
1308 **SAM FOX** Lucky Scarf/Topless
1307 **SAM FOX** Wet
1305 **SAM FOX** White Lingerie
1418 **SEPULTURA** Arise
1230 **SKID ROW** 18 & Life
1315 **SKID ROW** Group Picture
1228 **SKID ROW** Sebastian Live
1350 **SOUNDGARDEN** Down To You
1405 **SLAUGHTER** Stick It To Ya
1378 **SLAYER** Seasons In The Abyss
1314 **SLAYER** South Of Heaven II
1200 **TESTAMENT** Practice What You...

3" x 5" COLOR PHOTO SETS $13

1013 **AEROSMITH** Set Of 5
1005 **ALICE COOPER** Set Of 4
1030 **BLACK CROWES** Set Of 6
1004 **DEF LEPPARD** Set Of 5
1001 **HEART** Set Of 5
1006 **KISS** Set Of 5
1049 **MEGADETH** Set Of 5
1007 **METALLICA** Set Of 5
1008 **MOTLEY CRUE** Set Of 5
1040 **POISON** Set Of 5
1018 **SKID ROW** Set Of 6
1041 **SLAUGHTER** Set Of 5
1048 **S. R. VAUGHAN** Set Of 5
1015 **TESLA** Set Of 5
1012 **VAN HALEN** Set Of 5

REMOVABLE TATTOOS $5

1044 **AC/DC**
1025 **ACE OF SPADES**
1045 **AEROSMITH**
1046 **ANTHRAX**
1001 **BLACK PANTHER**
1047 **CINDERELLA**
1055 **EXODUS**
1059 **GREAT WHITE**
1058 **G'N ROSES** Barbed Wire
1064 **G'N ROSES** Broken Heart
1062 **HARLEY LOGO**
1067 **MEGADETH**
1048 **METALLICA**
1050 **MOTLEY CRUE** Logo
1065 **M. CRUE** Without You
1005 **REAPER**
1068 **SLAYER** Eagle
1052 **SLAYER** Logo
1061 **SNAKE** With Dagger
1051 **TESTAMENT**
1066 **WARRANT**

LARGE EMBROIDERED CUTOUT PATCHES $8

1095 **AC/DC**
1107 **ANTHRAX**
1007 **CINDERELLA**
1105 **DEF LEPPARD**
1063 **G 'N ROSES**
1097 **LED ZEPPELIN**
1099 **MEGADETH**
1100 **METALLICA**
1141 **MOTLEY CRUE**
1103 **POISON**
1147 **SKID ROW**
1145 **SLAUGHTER**
1104 **SLAYER**
1130 **TESTAMENT**
1131 **WARRANT**

BACKSTAGE PASSES $10
Collectors Item - Actual Passes Leftover From Past Concerts

1463 **AC/DC** Fly On The Wall
1468 **AEROSMITH** Aero-Force
1006 **ALICE COOPER** '73
1337 **ANTHRAX** Not
1321 **DEF LEPPARD** Hysteria
1346 **ERIC CLAPTON** Tour '85
1493 **GUNS 'N ROSES** Access '88
1323 **HEART** Bad Animals
1504 **JOAN JETT** Press
1390 **KISS** Creatures
1391 **KISS** Destroyer 2
1320 **L..A. GUNS** After Show
1089 **LED ZEPPELIN** Knebworth '79
1400 **LITA FORD**
1404 **LYNYRD SKYNYRD** '88
1297 **MEGADETH** Peace Sells
1401 **METALLICA** Justice
1403 **MISFITS** Press Pass
1099 **MOTLEY CRUE** Personal Friend
1100 **MOTLEY CRUE** Theatre Of Pain
1101 **OZZY** Diary Of A Madman
1117 **PINK FLOYD** 1977
1113 **PINK FLOYD** The Wall
1598 **POISON** No Ass,No Pass
1436 **QUEENSRYCHE** Group Photo
1437 **RAMONES**
1269 **RUSH** '82-'83
1354 **SAMANTHA FOX** Live
1304 **SLAYER** Reign In Blood
1234 **STEVIE NICKS** Wild Heart
1601 **STEVIE RAY VAUGHAN** Guest Pass
1166 **VAN HALEN** '78 World Tour

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2564 AC/DC
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2518 AC/DC
Razors Edge


2994 ALICE COOPER
I'm With Stoopid



1862 ALICE COOPER
Tophat



3000 ANTHRAX
Killer B's



2811 ANTHRAX
P.O.T.



252 ANTHRAX
Persistence Of Time



2580 BLACK CROWES
Blues Is Blood


2553 BLACK SABBATH
Original Group



2834 BON JOVI
Jon Photo



2841 DANZIG
Jesus Bleeding



2763 DEICIDE
Medallion



2715 DOORS
Riders On The Storm



3043 EVERY MOTHERS
NIGHTMARE



2408 EXODUS
Musical Skull



2901 EXTREME
Head Photo



2992 EXTREME
Varsity



2923 FIREHOUSE
Sparky



2533 GUNS 'N ROSES
Barbed Wire Skull


2982 GUNS 'N ROSES
Bloody Logo


2551 GUNS 'N ROSES
Broken Heart


3090 GUNS 'N ROSES
Civil War



2856 GUNS 'N ROSES
Four Aces



3032 GUNS 'N ROSES
Use Your Illusion 2



1195 IRON MAIDEN
Live After Death


2521 J. ADDICTION
Ritual


2556 J. ADDICTION
Santa Lucia



2060 JIMI HENDRIX
Radio



1538 KISS
Destroyer



1756 KISS
Portrait Makeup



2925 L.A. GUNS
New Lp Cover



2890 L.A. GUNS
Vampirette



2474 LED ZEPPELIN
Six S.S. Full Color



2183 LED ZEPPELIN
Wizard With Symbols



2686 MEGADETH
Hangar 18



2706 MEGADETH
Peace Sells Lp Cover



2970 MEGADETH
Vic On Shield



1570 METALLICA
Alcoholica



1073 METALLICA
Damage Inc.



3105 METALLICA
4 Faces

1568 METALLICA
Lightning

1075 METALLICA
Metal Up Your Ass

2119 METALLICA
One

2126 METALLICA
Photo Lp's On Back

2571 **AC/DC** Angus Young
2852 **AC/DC** Historical
2685 **AC/DC** If You Want Blood
2426 **AEROSMITH** Pushead Design
2406 **ALICE COOPER** Billion $ Babies
2996 **ALICE COOPER** Full Death Head
2961 **ALICE COOPER** Hey Stoopid
2830 **ALICE COOPER** School's Out
2851 **ALICE IN CHAINS** Lp Cover
3041 **ALDO NOVA** Aldo Who?
1115 **ANARCHY**
2809 **ANTHRAX** In My World
2872 **ANTHRAX** Judge Dread
2488 **ANTHRAX** Lightning
2626 **ANTHRAX** Planet
3086 **ARMORED SAINT** Armored Women
2980 **BADLANDS** Voodoo Highway
2868 **BLACK CROWES** Bar Room
2357 **BLACK CROWES** Shake Your Money
3040 **BLACK EYED SUSAN** Group
2673 **BLACK SABBATH** Logo
3005 **BOLT THROWER** War Master
2399 **BON JOVI** Blaze Of Glory
2630 **CINDERELLA** Heartbreak Station
2578 **CINDERELLA** Shelter Me
3112 **CULT** Ceremony
2092 **D.R.I.** Logo
2095 **D.R.I.** Thrash Zone
2921 **DAMN YANKEES** Flag Photo
2365 **DAMN YANKEES** Group
2897 **DANGEROUS TOYS** Helfacious Acres
2359 **DANGEROUS TOYS** Photo
2840 **DANZIG** Cross
2866 **DANZIG** Goat's Head
2412 **DANZIG** Lucifuge
2972 **DAVID LEE ROTH** Skyline
1311 **DEAD KENNEDYS** Cambodia
2302 **DEAD KENNEDYS** In God We Trust
2791 **DEAD MILKMEN** Big Lizard
2760 **DEAD MILKMEN** Logo
3082 **DEATH** Human
3083 **DEATH** Scream Bloody
2292 **DIO** Lock Up The Wolves
2881 **DON DOKKEN** Photos
2879 **DON DOKKEN** Up From The Ashes
2880 **DON DOKKEN** Winged Skull
2720 **DOORS** Group Shot
2722 **DOORS** People Are Strange
2640 **DOORS** Spiral Photo
2795 **DRIVIN 'N CRYIN** Fly Me Courageous
2998 **EXHORDER** Murder In The Vatican
2887 **EXODUS** Caricature
2687 **EXODUS** Lunatic Parade
2407 **EXODUS** Thrash Under Pressure
3097 **FAITH NO MORE** New Logo
2865 **FAITH NO MORE** Seeing Hand/Zoriac
2410 **FAITH NO MORE** Underpants
2414 **FASTER PUSSYCAT** House Of Pain
2052 **FASTER PUSSYCAT** Wake Me
2993 **FIREHOUSE** Photo
2801 **FISHBONE** Day Glo Logo
2860 **GRATEFUL DEAD** Spiral Bears
2555 **GRATEFUL DEAD** Walking Dead
2844 **GREAT WHITE** Hooked Lp Cover
2218 **GUNS 'N ROSES** Axl
2135 **GUNS 'N ROSES** Bullet
2226 **GUNS 'N ROSES** Duff
2893 **GUNS 'N ROSES** Impaled Skull
2227 **GUNS 'N ROSES** Izzy
1623 **GUNS 'N ROSES** Logo
2933 **GUNS 'N ROSES** Skeleton With Gun
1728 **GUNS 'N ROSES** Skeletons
2220 **GUNS 'N ROSES** Slash
3103 **GUNS 'N ROSES** U.S. Tour '91
3007 **GUNS 'N ROSES** Use Your Illusion 1
2484 **GWAR** Collage
2582 **GWAR** Logo
2586 **GWAR** Photo Scum
2289 **HANOI ROCKS** Band Photo
2885 **HEART** Portrait
3001 **HEATHEN** Victims Of Deception
2400 **IRON MAIDEN** Holy Smoke
1497 **IRON MAIDEN** Killers
1196 **IRON MAIDEN** Mummy
2401 **IRON MAIDEN** No Prayer
2621 **IRON MAIDEN** Tailgunner
2978 **JANE'S ADDICTION** Cathedral
2727 **JANE'S ADDICTION** Eden
2726 **JANE'S ADDICTION** Portrait
2979 **JANE'S ADDICTION** Winged Heart
2869 **JELLYFISH** Logo
2945 **JIMI HENDRIX** Burning Guitar Photo
2837 **JUDAS PRIEST** Dragon
2891 **JUDAS PRIEST** Group
2394 **JUDAS PRIEST** Pain Killer
2413 **KING DIAMOND** Graveyard
1539 **KISS** Creatures
2670 **KISS** First Lp Cover
1755 **KISS** Rock 'N Roll Over
3006 **KREATOR** Coma Of Souls
2355 **KREATOR** Endless Pain
2911 **KREATOR** Terrible Certainty
2962 **L.A. GUNS** Ballad Of Janye
2557 **L.A. GUNS** Cocked & Loaded
3104 **L.A. GUNS** Pryamid
1614 **L.A. GUNS** Sex,Booze & Tattoos
1613 **L.A. GUNS** Shield & Skull
2055 **L.A. GUNS** Vampires
2639 **LED ZEPPELIN** Collage Photo
2542 **LED ZEPPELIN** Hammer Of Gods 2
1269 **LED ZEPPELIN** Houses Of The Holy
2130 **LED ZEPPELIN** Old Man With Cards
1268 **LED ZEPPELIN** Stairway
2864 **LITA FORD** Guitar Photo
2877 **LYNYRD SKYNYRD** Bones & Flag
3068 **LYNYRD SKYNYRD** New Lp Cover
1823 **LYNYRD SKYNYRD** Skull Flag
3002 **MALEVOLENT CREATION** The Ten
2858 **MEGADETH** Alien
2519 **MEGADETH** Berlin Wall
2061 **MEGADETH** Birth Of Vic
2552 **MEGADETH** Launch
2037 **METALLICA** Bones/Zorlac
1547 **METALLICA** Collage
1668 **METALLICA** Damaged Justice
2069 **METALLICA** Doris
2038 **METALLICA** Eyeball/Zorlac
1667 **METALLICA** Justice
2288 **METALLICA** Solder/Zorlac
2039 **METALLICA** Sword/Zorlac
1546 **METALLICA** Tribute
2049 **MISFITS** Evil Nver Dies
1790 **MISFITS** Eyeballs
2044 **MISFITS** Hooded Skeleton
2567 **MISFITS** Skeleton 3 Pics
3114 **MORBID ANGEL** Leading The Rats
2671 **MORBID ANGEL** Logo
2701 **MOTHER LOVE BONE** Caricature
2700 **M. LOVE BONE** Hall Ass Monkey Boy
2287 **MOTLEY CRUE** Allister Fiend Face
1927 **MOTLEY CRUE** Dr. Feelgood
2423 **MOTLEY CRUE** Frankenstein
2424 **MOTLEY CRUE** Group Photo
2848 **MOTLEY CRUE** Race Team
2139 **MOTLEY CRUE** Straight Jackets
2254 **MOTLEY CRUE** Without You
3119 **MR. BUNGLE** Tractor
2910 **MTV** Headbangers Ballroom
3064 **MTV** Headbangers Pushead Design
3046 **N.W.A.** Just Don't Bite It
3004 **NAPALM DEATH** Life?
2668 **NAPALM DEATH** Scum
2502 **NELSONS** Group Shot
2602 **NINE INCH NAILS** Group
2674 **NINE INCH NAILS** Logo
3033 **NINE INCH NAILS** Sin
3059 **NIRVANA** Logo
3115 **NIRVANA** Silver
2455 **NUCLEAR ASSAULT** Handle With care
2463 **OBITUARY** Slowly We Rot
2332 **OVERKILL** Birth Of Tension
3075 **OVERKILL** Blood Money
3118 **OVERKILL** New Machine
1461 **OVERKILL** We Don't Care
3072 **OZZY OSBOURNE** Ozzy Cross
1702 **OZZY OSBOURNE** Lp Cover/Wicked
2873 **OZZY OSBOURNE** Silhouette
3092 **OZZY OSBOURNE** Tribute
2874 **PANTERA** Domination
3106 **PEARL JAM** Lp Cover
2566 **PINK FLOYD** Darkside
2931 **PINK FLOYD** Group Shot
1571 **PINK FLOYD** Wall
2948 **PINK FLOYD** Wall Collage
2382 **POISON** Flesh & Blood
2614 **POISON** On Tour Group
2577 **POISON** Road Dogs
2957 **PRIMUS** Sea Of Cheese
2968 **PRIMUS** Suck On This
3073 **PRONG** New Lp Cvcer
2958 **PUBLIC ENEMY** Enemy Target
2316 **PUBLIC ENEMY** Fear Black Planet
3110 **QUEENSRYCHE** Cartoon
3113 **QUEENSRYCHE** Empire Photo
2941 **QUEENSRYCHE** Logo/White
2047 **RAMONES** Logo
1214 **RANDY RHOADS** Solo
2510 **R.H.CHILI PEPPERS** Group
2627 **R.H.CHILI PEPPERS** Rollercoaster Logo
1808 **SAMANTHA FOX** Sexy Shot
2269 **SAMHAIN** Initium
2398 **SAMHAIN** November Coming
2990 **SCORPIONS** Wind Of Change
3095 **SCORPIONS** Women/Scorpion
2932 **SEPULTURA** Group Shot
2759 **SEPULTURA** Schizophrenia
3089 **SEPULTURA** Tribal S
2645 **SEX PISTOLS** In Your Face
2644 **SEX PISTOLS** Straws
2663 **SEX PISTOLS** Swindle
2375 **SID VICIOUS** Bollocks
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Have I got a little story for you.
What you thought was your daddy
was nothin but a.....
While you were sittin'
home alone at age 13,
your real daddy was dyin'...
Sorry, you didn't see him,
but I'm glad we talked.
I...I...I'm still alive.

Oh, she walks slowly
across a young man's room.
She said, I'm ready for you.
I can't remember anything to this
very day,
'cept the look...the look.
Now I can't see; I just stare.
I...I...I'm still
I...I...I'm still alive.

Is something wrong,
she said
of course there is.
You're still alive she said.
Do I deserve to be
Is that the question?
And if so,...if so,
who answers?
Who answers?

I...I...I'm still alive.
I...I...I'm still alive.
I...I...I'm still alive.

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KURT COBAIN
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As recorded by NIRVANA

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friends.
It's fun to lose and to pretend.
She's over bored and self-assured.
Oh no, I know a dirty word!

Hello, hello, hello, how low?

I'm worse at what I do best.
And for this gift I feel blessed.
Our little group has always been
and always will until the end.

Hello, hello, hello, how low?

And I forget just why I taste.
Oh yeah, I guess it makes me smile.
I found it hard, it was hard to find.
Oh well, whatever, nevermind.

With the lights out, it's less danger-
ous.
Here we are now, entertain us.
I feel stupid, and contagious
Here we are now, entertain us
A mulato,
an albino,
a mosquito,
my libido,
yay, a denial.

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Megadeth
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E-11	U-2
E-12	JIMI HENDRIX
E-13	BILLY IDOL
E-14	VAN HALEN
E-16	DIO
E-17	JOHN LENNON
E-18	KISS
E-19	ROLLING STONES
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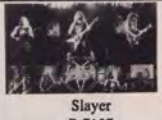
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X-10	PINK FLOYD	X-22	AC-DC	X-39	FAITH NO MORE
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11	AC-DC
12	RUSH
13	THE CULT
14	LED ZEPPELIN
15	GWAR
16	MADONNA
17	OZZY OSBOURNE
18	JIMI HENDRIX
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5. MOTLEY CRUE, **Decade Of Decadence**
6. OZZY OSBOURNE, **No More Tears**
7. VAN HALEN, **For Unlawful Carnal Knowledge**
8. FIREHOUSE, **Firehouse**
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7. NIRVANA, **Bleach**
8. MR. BIG, **Lean Into It**
9. PANTERA, **A Vulgar Display Of Power**
10. SKID ROW, **Slave To The Grind**

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

Each issue, **Hit Parader** presents reviews of the month's top album releases. We'll tell you if it's a hit or a miss so that you can better direct your hard-earned dollars to the albums that will give you the most bang for the buck. Of course, we'll tend to feature the albums we like most (as was the case this month), but you can bet that if there's a real stinker out there, you'll read about it first in Hit Or Miss.

KISS, **REVENGE**

Over the last few years, some fans have begun to wonder if Kiss had lost some of their legendary rock and roll spirit. Let's face it, the moves and the attitudes were still there, but the music contained on their last few albums has been little more than regurgitated themes conveniently borrowed from whomever was popular at the moment. Forget about all that! With **Revenge**, Kiss return to the classic, hard-hitting style that first won them acclaim almost two decades ago. From the pulsating riffs of *Domino* to the driving rhythms of their version of *God Gave Rock And Roll To You*, **Revenge** finds Paul Stanley, Gene Simmons, Bruce Kulick and new drummer Eric Singer at the very top of their game. This is prime Kiss— an album to be enjoyed by both the band's long-time supporters and those who may be first discovering the work of one of metal's most influential units.

SLAUGHTER, **WILD LIFE**

Slaughter rocked the world— both figuratively and literally— with their debut album, **Stick It To Ya**. That record sold over two million copies and established this Las Vegas-based quintet as one of metal's most potent young forces. As has been proven by countless bands in recent months, however, second albums are often a fickle creature. Groups like the Bullet Boys, Vixen, Badlands, Bang Tango and Dangerous Toys— to name a few— failed to have their sophomore effort reach the heights attained by their illustrious debuts. With Slaughter though, their second album **Wild Life**, seem a safe bet to once again attain platinum certification. While being far more adventurous than their debut (especially the six-minute-plus opus *Times They Change*), **Wild Life** features just enough hummable melodies and instantly catchy riffs to assure the album of mass commercial success.

TORA TORA, **WILD AMERICA**

Tora Tora is a band that has grown to rock and roll maturity, away from the glowing spotlight of big-city pressure. Hailing from Memphis, this hard rockin' quartet have been able to develop their own special blend of sounds and styles while not competing for attention in a highly competitive market. In terms of their second album, **Wild America**, this fact has yielded both good and bad results. While the album is full of fresh, clever song concepts (check out *City of Kings*) it seems to suffer from a major identity crisis. With horn sections and keyboards filling out the band's sound, some of the hard-hitting energy present on the band's popular debut offering, **Surpise Attack**, has been dissipated. This is certainly not a bad album by any stretch of the imagination; it's merely not the album that one might have expected from Tora Tora this time around.

LOVE/HATE, **WASTED IN AMERICA**

Love/Hate have been widely hailed as strong candidates to emerge as rock's "next big thing." Their special mix of influences ranging from Aerosmith and Motley Crue to a variety of punk bands, their strong songwriting skills and their dynamic live shows have all been cited as reasons for such praise. On their second album, **Wasted In America**, Love/Hate go a long way towards living up to their hype. While there may be no song as strong as the title cut from their debut disc, *Blackout In The Red Room*, such new tunes *Spit* and *Cream* display a cock-sure attitude that draws the listener into the band's somewhat bizarre musical world.



INSTRUMENTALLY SPEAKING

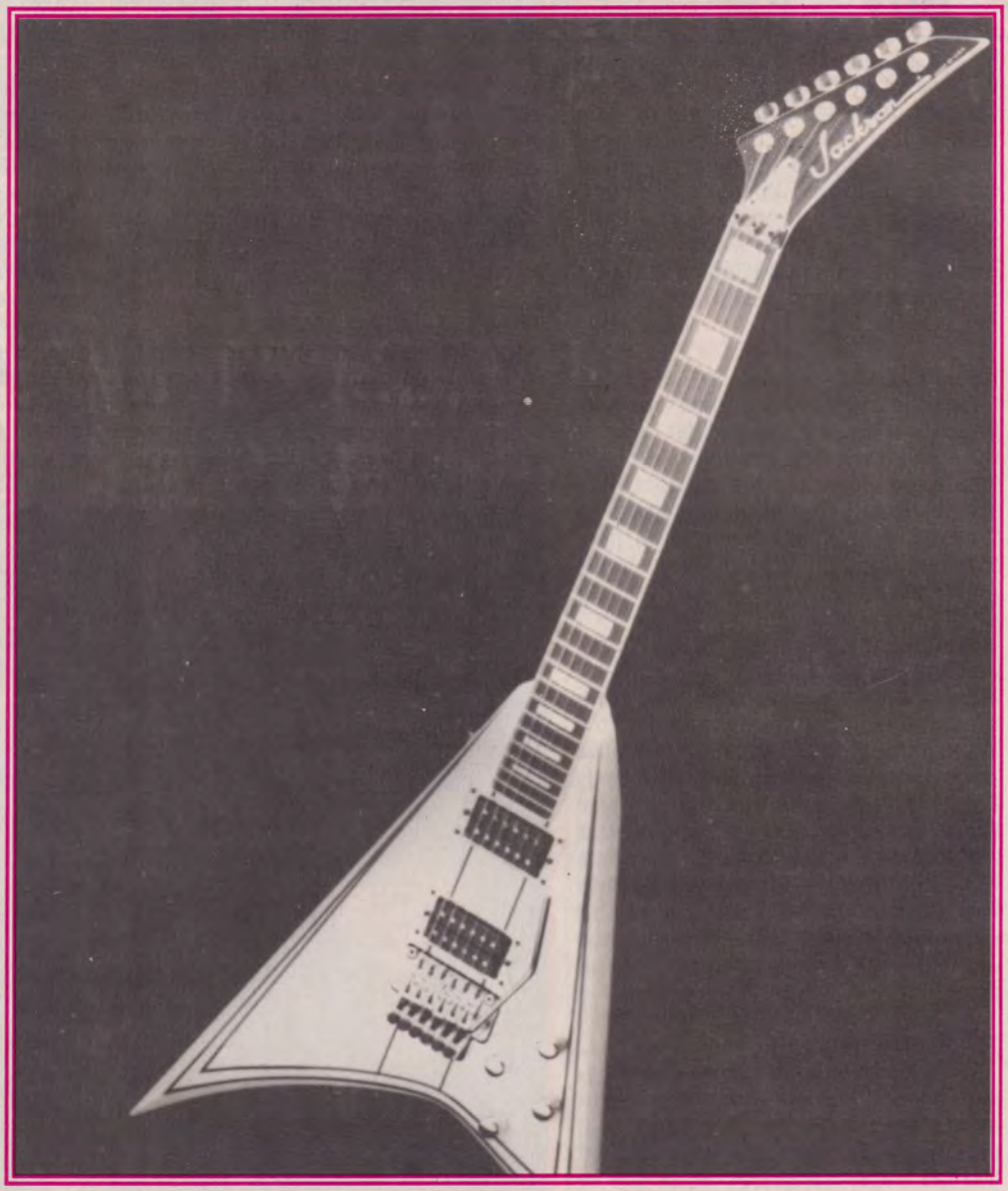
By Michael Shore

Jackson, one of the first and finest of the "second generation" guitar-makers we've written about here so often—that is, companies that have come along since Gibson and Fender set the standards for electric guitar, and set new standards of their own—has just put a very special new guitar on the market.

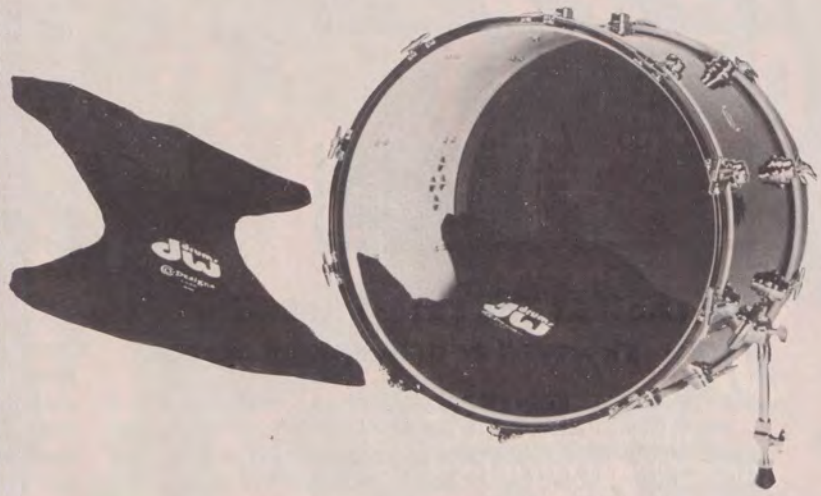
Actually, it's an *old* guitar, which was *never* on the market before. It's the Rhoads Model—as in Randy Rhoads, the great metal guitar hero who died before his time ten years ago—but not before his work with Ozzy Osbourne made him one of hard rock's most unique and influential players. To accomodate his blazing speed, incendiary sound and remarkable technique, Randy played a unique guitar constructed specially for him by the Jackson company. That guitar, built to his own specifications, served as the prototype for the new Rhoads Model from Jackson.

In Randy's memory, Jackson's new Limited Edition Randy Rhoads Guitar accurately reproduces nearly all the unusual features of the instrument Randy played himself. Perhaps most unique of all, the 3-way toggle pickup selector is installed on the top edge of the modified V-shape all-maple body for easy and uncluttered access. The ebony fingerboard has medium size Dunlop 6230 frets for more accurate intonation than with the jumbo frets found on most guitars; these frets are then installed so that their edges are embedded into the fingerboard binding material, so that there's a completely smooth transition (actually lack of transition is more like it) between fret and fingerboard. The original neck-through- body design (the first such model Jackson ever made) has been retained. The pickups are Seymour Duncans, Randy's favorites: an SH6 at the bridge and a Jazz at the neck. Cosmetically, the guitar's already-sleek body is enhanced by subtle pinstriping, gold hardware, and block inlays on the neck. The solid brass truss rod cover has Randy Rhoads' initials engraved into it in the style of the Rolls Royce logo, not only because the initials happen to be the same, but because Rhoads felt this was the "Rolls Royce" of guitars.

Indeed it is—fabulous and expensive and not for everyone. In fact, only 200 of these babies are being made—with either a vintage-style tremolo like Randy played, or a Jackson Floyd Rose- licensed locking tremolo like the one Randy took out on the road for his final tour. For more info write Jackson care of International Music Company, P.O. Box 2344, Ft. Worth, TX 76113. But act fast—because like Randy Rhoads himself, these guitars seem destined to vanish all too quickly.

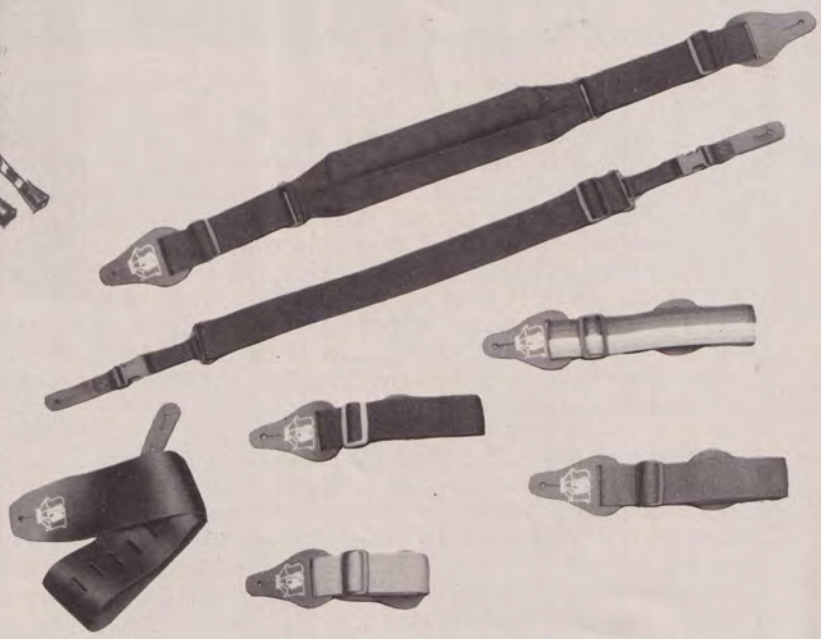


In the past, drummers have tried all sorts of things to muffle their bass drums: blankets, pillows, foam pads, front heads and front heads with small, medium or large holes cut in them, etc. Now, Drum Workshop—who make some of the best drums, pedals and hardware in the world—have come out with the "Pro-Cushion" bass drum pad, designed by professional drummer Scott Crago (with the band Venice, and on tour with Stevie Nicks in 1991). The I-shaped pad is designed to efficiently muffle only a portion of the head while still allowing the head and drum shell to vibrate; the type and amount of filling in the pad reduce undesirable frequencies to further balance and enhance overall tone. The pad is secured in place with simple elastic bands and loops, and is adjustable and removable. The Pro-Cushion is used and endorsed by Kenny Aronoff of John Mellencamp's band, and Ritchie Hayward of Little Feat, among others. Suggested list price $39.50. For more info write Drum Workshop at 2697 Lavery Ct., Unit 16, Newbury Park, CA. 91320





Evans Drumheads—whose oil-filled "hydraulic" double-skin heads revolutionized drumhead technology some twenty years ago—have made available, on a limited basis, a specially commissioned portrait of Evans user and official Outrageous Character, Mr. Heather Locklear himself, Tommy Lee of Motley Crue. The portrait by Los Angeles caricaturist David Arkle, comes on a full-size, full-color poster for $5 to cover postage and handling from Evans, PO Box 58, Dodge City, KS, 67801. Since only a limited supply is being made, orders are being filled strictly on a first-come, first-serve basis.



S.I.T. String's new Starpower guitar straps are made of quality webbed nylon with polypropilene adjustable slide and double-stitched leather ends. Mainline, Neon, Neon Slide, Double Release and Foam Padded styles are available, all gold foil-stamped with the S.I.T. logo. For more info write S.I.T. String Corp., 964 Kenmore Blvd., Akron, OH, 44314.

VIDEO VIEW

BY ANNE LEIGHTON

We Look At The Latest Releases From Skynyrd & Schwarzenegger.

Law and Order's **Rites Of Passage** album is being sold with a home video that cost the band only twenty dollars to produce. Here's how: the group videotaped a gig at New York City's CBGB. Noted bassist Sean Carmody, "We decided the show needed a special introduction that let fans walk inside our heads." To make the introductory collage, they grabbed a Super 8 camera and shot sights of New York City, then edited audio tapes culled from everything from Martin Luther King speeches to Abbott and Costello comedy routines. "It was our first opportunity to get down and dirty with film. We're happier with this work than clips we spent a lot of money on." Using Super 8 cameras won't cut expenses in the video industry, because it's difficult to synch musicians' playing with the actual beat of the music. Still, Carmody encourages bands to take control of their video making the same way they control their music. "A lot of times we give our ideas to video directors and they interpret them so that by the time it comes out on film, it's diluted. This wasn't diluted at all. The idea was pure—from our heads to the tape. So a Law And Order fan will see exactly what we see."

The Lynyrd Skynyrd Tribute Tour features classic songs like *Free Bird* and *Sweet Home Alabama* performed by the 1991 version of Skynyrd (94 min./$19.95/Cabin Fever Entertainment). **Marillion-The Videos 1982-86** includes *Kayleigh* and *Heart of Lothian* (35 min./$19.98/Video Music Inc.). Jeff Beck plays *People Get Ready* on Rod Stewart's **Storyteller 1984-1991** (60 min./$19.98/Warner Reprise Video). We've profiled instructional videos from Judas Priest drummer Scott Travis (**Progressive Hard Rock Drumming**) and David T. Chastain (**Progressive Metal Guitar**) in past *Video Views*. They've combined forces with other virtuoso instrumentalists to market their instructional videos—Scott's former Racer X bandmates (now in The Scream) have **Bruce Boulliett's Progressive and Hard Rock Guitar** and **John Alderete's Progressive Hard Rock Bass**, along with former Dio guitarist, **Craig Goldie's Heavy Metal Guitar**. They're distributed through Backstage Pass and Chastain's label Leviathan Records at 800-755-2316 ($39.95 each).

Video View has classics this month. We're excited about the Arnold Schwarzenegger movies, especially **Terminator 2** ($99.95/ Live Home Video), his first film, **Hercules In New York.**($59.98/MPI HOME VIDEO) and a boxed set with **Total Recall, The Running Man** and **Red Heat** ($39.95/LIVE). Other box sets include all five **Dirty Harry** movies ($99.92/Warner Home Video), **Rocky** ($59.98/MGM/UA), a **Bette Davis Collection** and **Gene Kelly Collection** ($49.98 each /MGM/UA). You may like Ally Sheedy and John Candy's **Only The Lonely** ($92.98/Fox Video) or **Leningrad Cowboys Go American** which is about a Finnish band with no talent; will they make it big in America?($79.98/Orion Home Video). Great dramas include a young Kirk Douglas showing his brawn in **Spartacus** ($19.95/MCA/Universal), and Delta Burke and Brian Keith in the **The Seekers** ($79.95/MCA/Universal), the third of the Revolutionary War era **The Bastard** series. See **Touch & Die** with Martin Sheen and daughter Renee Estevez ($89.98/ Vestron Video), **Regarding Henry** with Harrison Ford, Kathleen Turner's **V.I. Warshawski** ($92.95/ Hollywood Video) and Christopher Lee's **Sherlock Holmes and the Incident At Victoria Falls** ($89.98/ Vestron). There are four versions of Ken Russell's **Whore**—some are cleaner than the others ($92.95/ Vidmark).



Law and Order: Their new home video cost $20 to produce!

MGM/UA's **Forbidden Hollywood** collection includes several risque flicks that never were rated—James Cagney's **Blonde Crazy** and **Lady Killer**, Jean Harlow's **Red Headed Woman**, Bette Davis' **Three On A Match** and more ($29.98 each). There's two Troma films **Toxic Avenger III** ($89.98/ Vestron Video) and **Chopper Chicks In Zombietown** which features Martha Quinn ($79.95/Columbia/TriStar Home Video). Rod Stewart's ex-wife Britt Ekland acts in Norman (**All In The Family**) Lear's **The Night They Raided Minsky's** ($24.98 /MGM/UA). **Harley Davidson and The Marlboro Man** has fine acting by Mickey Rourke and features the last music made by former Humble Pie singer Steve Marriott. ($94.99/MGM/UA).


RANDY CASTILLO
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To drum for Metal Madman Ozzy Osbourne takes unique talents and a deep love for the touring life. Virtuoso drummer Randy Castillo puts it this way, "It's what I live for...I'm a road maniac and I love performing live!"
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HIT PARADER'S GUIDE TO
ALTERNATIVE METAL

Everything You Want To Know About The Music That's Shaking The World!!

Interviews & Pin - Ups:

ALICE IN CHAINS

SOUNDGARDEN

MINDFUNK

PEARL JAM

VOIVOD

NIRVANA

FAITH NO MORE and many more





HIT PARADER's GUIDE TO ALTERNATIVE METAL

BY JEFF KITTS

al*ter*na*tive, n. choice between two or more things; one of things to be chosen.

Such is the grammatical meaning of the word 'alternative,' as defined by **The New Webster's Dictionary, 1992** edition. A simple definition if there ever was one for a word that, since first being granted inclusion in the English language, has been, essentially, harmless. But when the music world stepped in, adopted the term, and placed it in the context of musical categories, that's when all the trouble began. The college radio pop-music scene had used the word 'alternative' for years, basically problem free. Then we, the hard rock community, took the poor thing one step further, compounding it with the often frowned-upon "metal" tag. As individual labels, both 'alternative' and 'metal' have always been broadly ambiguous yet readily accepted—and now, together, no one has a clue as to what the hell these terms mean anymore .

In hopes of simplifying some of the confusion that surrounds this newly-created and poorly-defined sub-genre, **Hit Parader** is providing you with its *Guide to Alternative Metal*, featuring those bands often included in the category, and their views on such an honor (or dishonor). The **Hit Parader** staff has decided to take the phrase "alternative metal" and analyze it in the literal sense, much like Mr. Webster and his dictionary. To us, it simply refers to those bands teetering on the brink between heavy metal and other styles of music, keeping them exempt from the strict confines of the 'metal' category. In short, these are bands often referred to as 'metal' and embraced by the hard rock/metal community, but who aren't just straightforward heavy metal groups. Placed in that context, these bands provide an alternative to those who want to listen to something hard that has various elements of metal, but don't want to slip in an Iron Maiden, Judas Priest or Metallica CD. To our ears, bands of this ilk include Soundgarden, Nirvana, Pearl Jam, Faith No More, Voivod, Corrosion of Conformity, Alice In Chains, Prong, Nymphs, Godflesh and others. So read on, and hopefully we'll be able to shed some light on just what the hell 'alternative metal' is—and isn't!!

The "alternative metal" success story for '91/'92 was/is, of course, Nirvana—the unfashionably fashionable three piece group from the Seattle area who proved that all it takes to break big is one headbanging tune with a hook big enough to reel in Moby Dick, much like the ridiculously popular, lyrically indecipherable *Smells Like Teen Spirit*.

"I know there is a temptation for people to think the band will change when they go on from a small indie label to a major," says Nirvana singer/guitarist Kurt Cobain. "They expect you to become more commercial. But I don't think that has been true for us. A few fans have noticed that our sound has changed a little—but that's about it."

When Nirvana created a splash with tidal wave proportions in '91/'92, they did so in the wake left by Faith No More, the 'alternative' metal sensation of '89/'90 who proved they could do whatever they damn well pleased and still earn global recognition.

"It's great when we go on tour in places like New Zealand—out of the way places—and walk into the record store and see our tapes," admits bassist Billy Gould. "To me, that really means



PHOTO: BOB LEAFE

something; it means that the music is really getting out there."

Nirvana's *Teen Spirit* anthem was nothing short of an overnight sensation, quickly catapulting their **Nevermind** album oh-so-close to the top of the prestigious Billboard chart. Faith No More's album, **The Real Thing**, took a little longer to kick in, with the hard rock industry screaming the band's brilliance long before the record-buying public acknowledged it—much like Alice In Chains. After grinding it out for 13 months following their disc, **Facelift**'s release, the Chains finally struck gold—a well-earned bit of recognition, but the band refuses to overinflate.

"Success is one of those things that is very hard to define," explains guitarist Jerry Cantrell. "Just getting together and playing live for the first time was success to me. Then actually getting the songs recorded was another kind of success. I'm not putting down having the **Facelift** record go gold, 'cause that's great. But it's not the only kind of success I can relate to."

"Bands in this category are those that are lumped into the metal genre, but have a lot of other influences cruising around, which makes them something other than a heavy metal band. The 'alternative' category, to me, implies a college band trip—and I don't think Soundgarden is that, but I do think we're another option for people who want to rock out, but don't want to listen to Stryper and Poison." — Matt Cameron, drummer Soundgarden.

At the heart of the Seattle grunge scene lies Soundgarden, masters of the piledriving guitar crunch that, with help from Nirvana, Pearl Jam and Alice In Chains, has given Seattle a crusty musical identity all its own. That infamous dirty grind has also established Soundgarden as a heavy metal band—a tag which may or may not be accurate.

"We've been labeled as a 'metal band' since we released **Louder Than Love**, and I think that has to do with the production and style of that record," says Matt. "When you hear us live, there are definitely other elements to Soundgarden that you don't find in other bands who are called 'metal'. People often construe Soundgarden as heavy metal because of Chris' (Cornell) vocals; some of his higher register stuff is often tagged as a metal characteristic along with the guitar—the power chord crunch thing. But the way we incorporate those elements into our songs is not always the function of a metal band. We incorporate a lot of different things that aren't really indicative of a strictly metal band, like weird arrangements and rhythms."

After jamming around the local Seattle scene with Nirvana for years, Soundgarden—who were on tour with Guns N' Roses at the time—watched Nirvana and their **Nevermind** album shoot into the hearts of nearly a million and a half people by Christmas '91. Despite creating some truly magnificent records, Soundgarden has yet to be awarded even a gold album, but that doesn't stop Matt from acknowledging the positive effects of Nirvana's instantaneous rise to stardom.

"The success of Nirvana is good for the whole scene," says Matt, "because it's opening up more doors and more possibilities for an audience to grow for bands like us, Prong, Voivod and Bullet LaVolta, etc."

"Everyone has so many different ways of viewing the 'alternative' scene. Does it mean that people are alternative because they aren't wearing shiny leather? Or maybe they're 'alternative' because they're wearing flannel shirts and gym shoes. The reason I take the



PHOTO: JOE GIRON/PHOTOFEATURES

alternative route is honesty. I gravitate towards honest bands and I don't think I'd be in Pearl Jam if we weren't honest about where we get our inspiration for the music and lyrics." — Eddie Vedder, singer, Pearl Jam.

On the more soothing side of the Seattle scene are hard rockers Pearl Jam whose cleaner, less abrasive sound stands apart from the grungy music of city-mates, Soundgarden, Nirvana and Alice In Chains. Yet Pearl Jam's music has a true hard-edge, as evidenced in their debut LP, **Ten**.

Jam vocalist Eddie Vedder finds it difficult placing his band into any pre-structured genre, and prefers to think in other terms. "When it comes to Pearl Jam, I don't know where we would fit in—hopefully we just fit into somebody's record collection because they love the band, itself, not just whatever category of music we fit into."

Eddie may distance himself from any kind of labeling but he does acknowledge his attraction to the alternative side of the mainstream fence. The reason? Honesty. "In the alternative scene, people tend to live much closer to the bone," says Eddie. "In a lot of other forms of music, not just metal, I see a lot of glamour and superfluous riches being thrown about, and I can't relate to that."

Vedder also has trouble relating to the constant comparisons made between Pearl Jam and Seattle's other talented offerings. "People always talk about Seattle bands in the same breath—but if Soundgarden was from Florida, Nirvana was from Egypt and we were from Omaha, Nebraska, you wouldn't make the correlation of us all sounding the same. I don't think any of us sound the same. Nirvana, to me, is more of a punk rock band, and I'm not even sure if they know where we're coming from musically."

"Everyone gets into these categories, and I think all the tags on music are such bull. It doesn't matter what a tag is—if you like the music, that's all that matters. What does 'alternative' metal really describe anyway? It doesn't describe anything! And what is heavy metal? People tried to call Zeppelin and Sabbath 'metal', but I think they're just heavy forms of rock and roll. I have no idea where the metal came in! Was it the metal studs and wristbands that people started wearing?" — John Monte, bassist, Mind Funk.

One of the finest 'alternative metal' albums of 1991 was handed in by Jersey boys Mind Funk, who combine various elements of metal, punk, thrash, Latin, Chili Pepper-funk and soft acoustic beauty into one unique sound.

"The only way I would consider Mind Funk 'alternative' is that we don't just play one style of music—there are a lot of different types of music that are involved, and that makes it unique and alternative," says John. "We're not a heavy metal band and we're not an 'alternative college radio' band either; we just play our music and we don't care to be categorized. We're just doing what we like and because it's a little different—that's what makes us "alternative."

1991 was a productive year for the highly praised Mind Funk; with their album receiving worldwide critical raves and the band enjoying successful tours with King's X, Slayer and Tribe After Tribe (although John has his own thoughts on Mind Funk not getting the proper tour: "We got totally dicked, but we're a great band, and our chance will come.") Shortly before Christmas, Mind Funk dismissed drummer Reed St. Mark and guitarist Jason Coppola. For '92, John and Co. plan to enlist replacements, hide in the backwoods of central Jersey, write new material and use small animals for target practice.



PHOTO: MARTY TEMME

"If you can't be classified, then you're 'alternative' and if you can't be classified, then you're doing something original and innovative. Basically, if the music industry can't pin something down as 'rock', 'punk', 'metal', 'disco', 'soul' or whatever, you get tagged as 'alternative'—which is a hugely creative group of people who should be proud to be in that group, even if they don't make any money." — Inger Lorre, singer, Nymphs.

The debut album from Nymphs has finally hit store shelves across the country, and it's been a long time in coming since being signed by Guns N' Roses discovery man Tom Zutaut over two years ago. Guitars wail in a screeching sea of feedback, the bass triggers a fuzzy rumble and singer Inger Lorre moans, whines, screams and shouts like a woman sincerely pissed at the world, and even life, itself.

"The Nymphs sound like being thrown into a swirling miasma of thick black water with a Marshall amp on full and a big muff fuzz, with my voice being the screaming pain of trying to get out of that miasma," explains the verbose Inger. "Our album is like a purging of pain. I don't even want to talk about my record—it's done, it's my art, it's what I believe in, and it's my vision of what the truth is. And the truth is bleak!"

Inger takes rare pride in being dubbed 'alternative metal,' and sees bands like Nirvana helping to erase the requirements to be included in such a broad category.

"I think that if a band like Nirvana can go platinum, then the term 'alternative' is now obsolete. It's so cool that Nirvana is so big because it's scaring all these L.A. hairspray bands. They see these three scuzzy guys from Seattle with dirt on their clothes and flannel shirts and it makes them think their way isn't necessarily the right way anymore. Now you'll see all these bands try to become more sleazy and play sloppier to be like Nirvana."

Inger may be overjoyed about Nymphs' debut but she has, unfortunately, also earned notoriety for things other than being a talented, emotional artist. Disturbed by this, Inger wishes to dispel the rumors pertaining to her reported mental instability.

"I'm a fairly together, fairly intelligent person, but I have this reputation of being a lunatic. Yeah, I pissed on Tom's desk, but we were signed for two years and he wasn't letting me make my record, plus he gave my producer (Bill Price) away to Guns N' Roses and I guess I got angry. It wasn't a publicity stunt; I was just venting some anger. I'm just an artist making music. Maybe it was crazy that I left a million dollar modeling deal with the Elite agency and gave it away for rock and roll. But I don't care, because I don't think money is that cool."

"Alternative metal bands are those that are doing something less traditional. I don't like the term 'alternative metal' because most of them are just hard rock bands that are doing something more contemporary. Regular metal bands are just basing their whole sound and their writing on things that have been done many times before—rehashing a lot of the cliches from the past." — Tommy Victor, guitarist/singer, Prong.

Rising out of New York City's CBGB punk/metal scene, Prong combine various elements of both genres, while adding subtle yet effective pieces from other musical puzzles—easily qualifying them as 'alternative metal.'

"Prong is definitely rooted in a more alternative scene—the lower east side of New York City where bands like Sonic Youth, the Swans and Live Skull come from," says Tommy. "Whereas a lot



PHOTO: MARTY TEMME

of bands come from more of an Iron Maiden/Judas Priest background, Prong has its roots more in industrial and alternative music."

By utilizing a variety of styles as evidenced on their latest self-titled album, Prong are able to appeal to various musical factions equally, from fans of metal and hardcore, to those enrolled in industrial, alternative and classic rock music schools.

"I think we're really up-to-date," says Tommy. "I think those kids who are exposed to different styles of music will like Prong because we have a lot of different things in our music while still remaining hard and heavy and very street-oriented. The general audience can really appreciate us, especially because we have roots in a lot of things that have happened in music over the last twenty years, but we take it more into the future."

"When bands are pigeon-holed into a certain category, they are attached with a stigma of exactly what that band should sound like. The phrase 'alternative metal'—that's really just well-defined ambiguity. It's a very diverse group—it's a category of ambiguity." — Reed Mullin, drummer, Corrosion Of Conformity.

Prong spent the tail end of 1991 touring the states with a legendary outfit who, inadvertently, helped shape the early Prong song—North Carolina's Corrosion Of Conformity. Pioneers of the mid-Eighties hardcore/metal "crossover" union, C.O.C. offer a primarily metallic sound with their latest album, **Blind**, but have retained the energy and attitude from their early days as a political punk band. Mullin attributes the group's alternative appeal to their influences, which range from Black Sabbath to Black Flag.

"We're influenced by so many different groups, and a lot of them come into play in our music—so in that sense we might be 'alternative'," says Reed. "But it shouldn't be that one style of music is better than another—it should just be good and bad music. As far as genres go, I think a lot of the music out there leaves something to be desired—there are a lot of unoriginal bands. Objectivity is in the ear of the beholder."

"Alternative metal bands are those who started playing Motorhead and music from other British heavy metal bands in the beginning of the eighties, then after they played everything possible, they went back to music from the seventies and sixties to reach for other moods. It allowed them to reach new feelings in their music. That's where you get bands like Jane's Addiction, Soundgarden and Voivod." — Away, drummer, Voivod.

One band that fits the term "alternative metal" is Voivod, Canada's apocalyptic ensemble of techno-metal warriors. What began as primarily a thrash metal project in the mid-Eighties has evolved continuously year after year, album after album—to their current release **Angel Rat** which shows that Voivod is now one of the most unpredictable bands on earth, and one that defies any type of classification.

"As far as Voivod being 'alternative metal', I think that's only because we're influenced by King Crimson and Van der Graaf Generator than by death metal bands like Venom," says Away (a.k.a. Michel Langevin). "We were pretty much a thrash band in

PHOTO: EDDIE MALLUK





the beginning, but then we started to explore and use new wave stuff like samples—that's the experimental, 'alternative' side of Voivod. We wanted to be some kind of art-deco metal band. But I think Voivod will always have a hard rock/heavy metal edge, mainly in our guitar and in our roots."

"The only way that you can call something 'alternative' is if it goes in a direction that is away from the mainstream. 'Alternative metal' covers a very large area, and I would say that it includes any form of metal that doesn't fit into a three-to-four minute video format and isn't particularly radio-friendly." — Bill Steer, guitarist, Carcass.

To this point we've had our heads high above ground in the alternative metal mainstream. Now let's go underground...way underground—down to the choking dirt and black grime where bands like Carcass and Godflesh dwell. They are the epitome of the English death metal/grindcore/industrial wave, and are clearly at the opposite end of the alternative metal spectrum from bands like Soundgarden and Mink Funk—the end where music is the equivalent of a painful, agonizing death.

"We don't really look at ourselves as 'alternative,' but we have to acknowledge that that's pretty much our appeal at the moment," says Steer. "Naturally, Carcass' music doesn't go down too well on the radio, plus we're on an independent label (Earache) and there is no compromising of our music. Our appeal is generally towards people who have pretty extreme tastes and in that case I guess we would be considered 'alternative.' We'd be more than happy to have a mainstream appeal as well, but we're not prepared

PHOTO: GENE AMBO



to change our musical ideals to achieve that."

With their latest, and undeniably most intense bit of aural gore, **Necroticism-Descanting The Insalubrious**, Carcass feel they've carved a deep enough niche in the flesh of the music scene to avoid stereotypical tags.

"We've had so many terms thrown at us over the years, with death metal and grindcore being the most prominent. But we think those terms are very limiting. We play aggressive metal or even aggressive rock, and that's about as specific as we want to get. We think we could appeal to a broader spectrum of people than just a thrash or death metal crowd."

"In the most concise terms, I would say the phrase 'alternative metal' means just what it says—an alternative to the standards, preconceptions and fashionable attitudes that exist in heavy metal."— Justin Broadrick, guitarist, Godflesh.

With the release of **Pure**, Godflesh regain their status as the masters of riff-driven, industrialized metal, able to generate powerful sensations of paranoia, alienation and all-out screaming terror with their gloriously painful brand of metallic noise.

"With Godflesh, it's all about individual interpretation—whatever people on a mass level view us as, and no one is right or wrong," says Justin. "There's definitely metal in our sound—in the guitars. But the bass and drum machine have very little to do with any form of standard metal. But we know that there are certain areas where we fit in better than others and I guess 'alternative metal' is the closest category people can put us into."



PHOTO: MARTY TEMME



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